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picture story of

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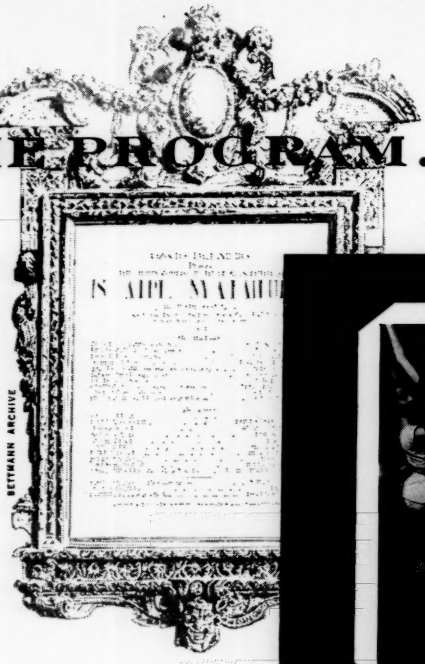

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NEWS . . .
of dance and dancers

Record Season ahead . . .

Announcements of companies and tours scheduled for the 1954-55 season descend upon us in unprecedented quantity. It looks like it will be a record dance year, with constantly widening receptivity on the part of the American public.

To date we are informed that S. Hurok will definitely present **Dolin's London Festival Ballet** in a 52 city tour that begins in Quebec mid-Oct. (with **Kovach and Rabovsky** joining **Toumanova** as guest artists); **Antonio and his Spanish Ballet,** to start a nat'l tour in N.Y. in the fall; **Danilova and Ensemble;** and **Robert Helpmann** and **Moira Shearer** in an old Vic production of Midsummer Night's Dream."

Columbia Concerts will be touring the newly organized **Ballet Russe de Monte Carlo,** with **Maria Tallchief** and **Frederic Franklin** as leading dancers: **Musical Americana; Janet Collins; Mata & Hari & Co.; Federico Rey & Pilar Gomez; Marina Svetlova; Ruthanna Boris, Frank Hobi & Co.; Dorothy Jarnac** and harmonica player John Sebastian; and **John Butler & Co.**

David Libidins is booking a company of 36 which has had 2 years of European acclaim — **Ballets Espagnols,** led by **Teresa and Luisillo; Jose Greco & Co.** will again be under the auspices of Charles Green; **Ballet Theatre** will continue its extensive nat'l coverage; **N.Y.C. Ballet,** after its West Coast tour, will introduce the fall season with 4 weeks at City Center starting August 31st.

N. Y. C. Ballet Schedule . . .

After its 30th presentation of "The Nutcracker" (see p. 18), March 21, the company rests until a 4 week rehearsal period starts on Apr. 19. Then off to Chicago, May 26 to June 6th; Seattle, June 10-16; San Francisco, June 19-July 3; Los Angeles, July 5-Aug. 14. There is a possibility of a week in San Diego before re-returning to the Sept. appearances in N.Y.

Ear to the Ground . . .

Michael Kidd has been honored by the Antoinette Perry 1954 Award for his "Can-Can choreography . . . The Celtic Ballet of Scotland makes its American debut at Jacob's Pillow this summer.

Leonide Massine, busier than ever in Europe, and with choreographic chores scheduled for Milan, Paris and Sadler's Wells in London, may have to forego them all. He has been called back to the U.S. by the Bureau of Immigration, which rules that any naturalized citizen may not be out of the country more than 5 years. Massine has appealed for a delay. Should the answer be negative he will bring his family here and stay permanently on this side of the Atlantic.

The **Ballet Theatre Workshop** makes its debut at the 92 St. "Y" on April 27 with 3 new **Wm. Dollar** ballets and a first work of Bermudian **Hubert Farrington,** who has written the music as well as choreographed "Out of Eden" . . . **Jose Greco & Co.** do a surprise 2 week season at the B'way Theatre . . . **Pearl Lang,** guest artist with the Martha Graham Co., will fly back from the current European tour late June for the summer to appear on Jacob's Pillow's opening program, and then will teach there . . . **Katherine Dunham,** now touring Germany, will make her first Vienna appearance in May . . .

The first issue of "Center" a monthly publication about the opera, drama, ballet and art gallery of the N.Y. City Center appeared in Feb. **Augustin Duncan,** brother of Isadora Duncan, died of a heart attack on Feb. 20. Actor-producer and director, he made his debut on B'way in 1900. The sole survivor of Isadora's family is poet-lecturer Raymond Duncan . . . **Gertrude Tyven** and **Robert DeVoye** are featured in the current Radio City Music Hall show . . . **The Lunds,** Canadian-born husband and wife team, long-standing favorites in London night spots, are currently starred at the Plaza's Persian Room . . . **Dorothy Norman Cropper,** well-known ballroom teacher, now honorary member and adjudicator for the North Ireland Society of Dance Teachers, was back for a brief U.S. visit after 20 years in Great Britain . . . **Suzanne Ames** of the Met's Opera Ballet has taken over the role created for Markova in "Der Fledermaus" when the ballerina left for a concert tour of England and Portugal, with **Milorad Miskovitch** as partner.

Here and There . . .

Ballet Theatre, engaged to supply dancers and choreographer for Jones Beach this summer, announces that **Yurek Lazowski** will stage the dances for Guy Lombardo's production of "Arabian Nights."

A resolution has been proposed to the N.Y. Senate for the appropriation of $25,000.00 to create a committee to investigate unqualified schools (including so-called dance studios) which are operating only for personal profit and to the detriment of the public and qualified teachers. Resolution 71 was submitted by State Senator Lanzolotti of Queens.

Dmitri Rostoff, responsible for presenting **Tatiana Grantzeva** and **Nicholai Polajenko** in Lima, Peru this winter (incidentally, Polajenko joins Festival Ballet for its American tour next year), writes to tell of the great enthusiasm of their audiences in spite of the fact that they followed successful appearances of **Toumanova** and **Tupine** in almost the same program.

"Lyric Suite", **Anna Sokolow** work to have its U.S. premiere during the late March-early April season of the New Dance Group, was originally performed in Mexico City's Teatro de Los Insurgentes with the dance company of **Guillermo Keys Arena . . .**

Travelling Performers . . .

Apr. will find **Mary Hunter's Musical Americana** concert group travelling west to Ill. and south to N. C. . . . **The Dance Players,** group from The American School of Dance directed by **Eugene Loring,** end a 4 week tour at Fiesta Hall, L.A., Mar. 26.

The program, called "Dance is a Language" features works by 7 western choreographers . . . **An Apr. 21st** performance at the "Y" climaxes the 3rd continental tour of the **Harriette Ann Gray Co.** . . . **Iva Kitchell's** 600th solo concert was performed in Hollywood, Fla., last month. She now heads back for a performance at the B'klyn Academy on Apr. 3 . . . **Sinda Iberia,** whose Spanish concert group includes **Mauricio Nadelle, Jose de Valois, Antonio Livas** and **Fernando Sirvent,** is now touring Mich., Minn. and Tex. . . . **Rebecca Harris,** on an 8 months' southern tour, has given 200 concerts assisted by Jack Lotz, narrator . . . **Barry Lynn,** director of Salt Lake City's Dance-in-the-Round, is presently on a tour which began in Denver and will end in Wisc. . . . **Calypso Joe and Coco-Te,** finishing a 2 months' contract in Ceylon, continue an extensive European tour. They are also at work on an internat'l travel book for touring dancers . . . **The Euskadi Basque Troupe,** directed by **Juan Onatiba,** opened a U. tour with a Feb. 18 concert at the B'klyn Academy of Music . . . **Beth Dean** and the new Nat'l Ballet Co. of Sydney Australia had great success with her new version of John Antill's "Corroboree", premiered Feb. 9 at a gala evening in honor of Her majesty Queen Elizabeth. Miss Dean has also been choreographer and dancing in "Jedda", the first full-length all-Australian film in color.

Concerts . . .

"Lysistrata", choreographed by **Charles Weidman,** was double billed with Robinson Jeffers' "The Cretan Woman" opened Mar. 19 for a week at the President Theatre . . . **Merle Marsicano's** Apr. 3 performance at Henry St. Playhouse features a major new work. "Images" to Anton Webern's Symphony Opus 21 . . . **The Bill Hooks Co.** will present its first N.Y. concert May 2, featuring works by Hooks, **Audrey Golub** and **Marvin Gordon.** The company, in residence last summer on the Cherokee Reservation in N.C., danced in the annual outdoor drama "Unto These Hills" . . . **Inesita,** Spanish dancer whose Mar. 4 concert at the "Y" was a popular success, gives a repeat performance on Apr. 22 . . . **Kathleen Hinni** and group performed at the Bronx House, Feb. 26 in a program of Folk dances . . . On the Mar. 8 Alma Dettinger program "Other People's Business" (WQXR) **George Balanchine** discussed his new book "Complete Stories of the Great Ballets" with co-authors, **Francis Mason** and **Jacques Fray** . . . **Iris Mabry,** dance instructor at Ithaca College, will premiere the complete suite, "Cabaret", at Cornell's Fine Arts Festival. Apr. 16 . . . On March 28 and 29 the Abilene (Texas) Symphony Orchestra presented the premiere of the ballet "Masquerade", to music of Macon Sumerlin, with choreography by **Dotty Botkin.** Costumes and sets were contributed through the efforts of townspeople. The 26 members of the corps de ballet were auditioned from schools throughout the city . . . The Houston (Texas) School of Ballet presented **Marion Coppola,** ballerina and choreographer of the Houston Ballet, in a March 17 lecture-demonstration at the Museum of Fine Arts.

In the Schools . . .

N.Y.C. . . . Until **La Meri** and **di Falco** completed an 8-week tour on April 1, **Mari Lynn** taught East Indian dancing at the Ethnological Dance Center . . . **Harold Halliday,** associate at the Albert Butler School, is teaching ballroom classes for employees of the N.Y. Telephone Co. . . . **Jane Serpe,** head of the Roye Dodge School ballet dep't, is in Rome working on an Italian musical . . . Mar. 14 was the first of the all-day sessions which **Jack Stanly** will conduct every other Sunday at the Helen Nicholsin Studio, Washington, D.C. . . . The newly formed **Roland Wingfield School of Dance,** where classes are offered in modern, ballet and tap, presented a concert called "Cocktail in Rhythm", Mar. 7.

Edith Burnett, assoc. prof. of theatre-dance at Smith College, led a panel discussion at Hollins College (Va.) Contemporary Fine Arts Festival, Feb. 20-22 . . . Henry Purcell's "Dido and Aeneas" was produced at Sarah Lawrence, Feb. 19, 20 and 22 with student choreography under the direction of **Bessie Schonberg.**

Summer Courses . . .

Laurent Novikoff will teach dance this summer and direct performances at Michiana Shores, near Michigan City, Ind. . . . The U. of Utah announces its first modern dance workshop in 10 yrs., to be held June 7-25, directed by **Margaret Dietz** of the Wigman School, Berlin. Designed primarily for teachers, classes in technique, composition and accompaniment are open to all interested. Applicants should write to Extension Div., U. of Utah, Salt Lake City, Utah.

In West Berlin, the Mary Wigman Studio summer course, July 1-18, will be taught by **Mary Wigman, Til Thiele, Inga Weiss and Ulrich Kessler** . . . In Sydney, Australia, summer school is held during our winter — 250 students attended the Frances Scully Summer School in Jan. with ballet classes under the direction of **Kathleen Danetree** and **Jessie Brownlie.**

Around the Country . . .

A Feb. 20 Dance Day at the Minneapolis YWCA was organized and conducted by **Eunice Cain, Gertrude Lippincott** and **Robert Moulton** . . . **Janet Cowan, Audrey Share** and **Kitty Little,** Long Beach, Cal. teachers, were hostesses for the studio visit of Sadler's Wells' **John Hart** and wife **Margaret Dale** when the company was there on tour . . . The Buffalo Ballet Workshop, under the direction of **Dagmar Jarvel,** performed on the Buffalo Philharmonic Pops concert Mar. 12 . . . In Beaumont, Tex., school teacher **Daphne Barclay** teaches arithmetic by using a Multiplication Table Square Dance, original verses to which the children square dance and call out their multiplication tables at the same time! . . . **Stanley Herbertt,** whose "Dance Concertante" performed at the St. Louis YMHA, Mar. 24, opened a one-man show of oils and water colors Feb. 7 at his dance studio . . . **Kathryn Etienne,** Hollywood teacher and choreographer, and sister-in-law of film star Cyd Charisse, became an American citizen this Feb. . . . **Mary Tiffany** and 3 students demonstrated creative dance techniques at a A.D.T. of Southern Calif. convention . . . Teacher **Janet White Salley** announced her marriage to William Frederick Frazier, Feb. 22.

Associations . . .

The **Pa. Assoc. of Dance Teachers'** Mar. 7 meeting featured **Margaret Inslee, Mme. Butsova, Eugenia Smith,** and **Gordon Witt and Renee Hill** . . . Elected at the Mar. 7 meeting of the **Fla. chapter of DMA. Mae Rose,** Pres.; **Grace Thomas** and **Mrs. Carol Evans,** Vice Pres.; **Edith Royal,** Sec.; **Frank Roy,** Treas. . . . **The DM of Ohio** had 160 attend Feb. 21 in Akron . . . **The DM of Calif.** held an all-day session in San Francisco, Mar. 7 . . . **Margaret Craske** was guest teacher at the **Feb. 21 meeting** of the **Dance Teachers' Club of Conn.** held at Florence Greenland's studio, West Hartford.

The 58th Annual Convention of Health and Physical Education will be held in N.Y.C. Apr. 18-23 at the Hotel Statler. Leaders from this and foreign countries will meet and exchange ideas.

CHICAGO NEWS . . .

Artist-author **Kay Ambrose,** on diplomatic missions in advance of the **National Ballet of Canada,** was a welcome visitor in town. A number of Chicagoans went to Milwaukee on Feb. 22 to see the company and were completely charmed with the excellence of the dancing and its fine presentation . . . Adele Artinian and Capezio were hosts at an after-performance party to which teachers from all over Wisconsin came to meet the young Canadian dancers and director **Celia Franca.** (*continued on page* 77)

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N. Y. C.

Apr. 1,3,4 — **New Dance Group**
92nd St. YM-YWHA;
8:40 p.m. (2:40 mat. on 4th)

Apr. 3 — **Nadia Chilkovsky**
Dance Notation Lecture
Juilliard Recital Hall;
4:00 p.m.

Apr. 3 — **Ballet Quartet**
Central H.S. of Needle Trades, 8:15 p.m.

Apr. 3 — **Iva Kitchell**
Brooklyn Academy;
8:30 p.m.

Apr. 3 — **Merle Marsicano**
Henry St. Playhouse;
8:40 p.m.

Apr. 4 — **Paul Draper**
Carnegie Recital Hall;
5:30 p.m.

Apr. 5 — **Antony Tudor, guest**
New York Ballet Club
Studio Theatre of the Dance; 8:35 p.m.

Apr. 7 — **La Meri and Co.**
Brooklyn Academy;
8:30 p.m.

Apr. 11 — **Gladys Bailin & Murray Louis with Playhouse Dance Co.**
Henry St. Playhouse;
8:40 p.m.

Apr. 11 — **Contemporary Dance Arts Educational Alliance;**
8:30 p.m.

Apr. 17 — **Choreographers' Workshop**
Central H.S. of Needle Trades; 8:30 p.m.

Apr. 19 — **Poetry Center presents Charles Weidman** in an all-Thurber program
92nd St. YM-YWHA;
8:40 p.m.

Apr. 21 — **John Butler & Co.**
Brooklyn Academy;
8:30 p.m.

Apr. 21 — **Harriette Ann Gray & Co.**
92nd St. YM-YWHA;
8:40 p.m.

Apr. 22 — **Inesita**
92nd St. YM-YWHA;
8:40 p.m.

Apr. 25 — **Charles Weidman & Co.**
Nadine Gae, guest
92nd St. YM-YWHA;
8:40 p.m.

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Apr. 26-May 8 — **Jose Greco & Co.**
Broadway Theatre:

Apr. 26 — **Mark Ryder & Emily Frankel**
92nd St. YM-YWHA;
8:40 p.m.

Apr. 27 — **Ballet Theatre Workshop**
92nd St. YM-YWHA;
8:40 p.m.

Apr. 29 — **Zinaida & Nikolai Lashkan**
Carnegie Recital Hall;
8:30 p.m.

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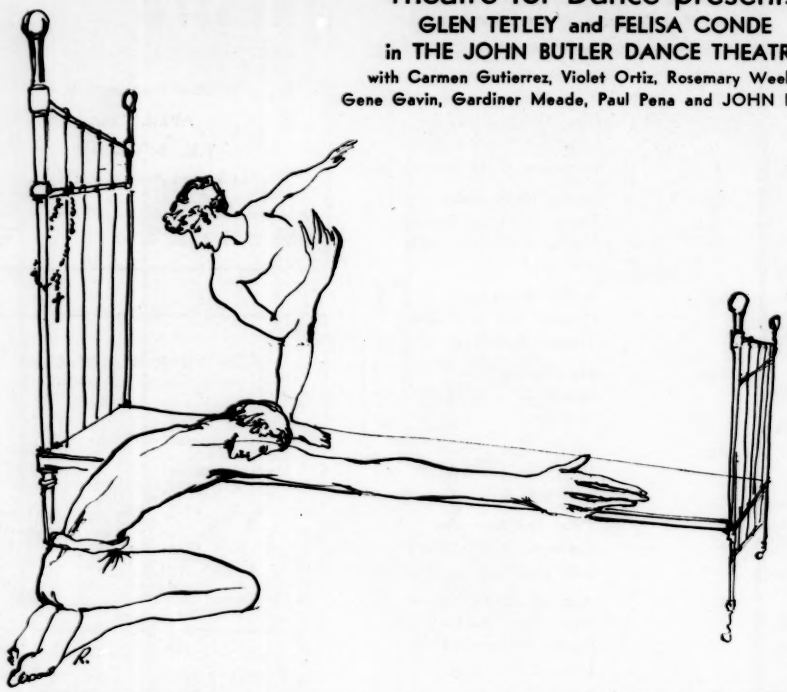

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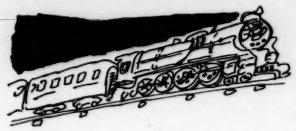

Ballet Theatre

Apr. 1	Salt Lake City, Utah
3	Denver, Colo.
5	Kansas City, Mo.
6	Des Moines, Iowa
8	Madison, Wisc.
9-10	Milwaukee, Wisc.
17-25	Chicago, Ill.
26	South Bend, Ill.
28	Norfolk, Va.
29	Richmond, Va.
30-1	Baltimore, Md.

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Apr. 5-10	Philadelphia, Pa.

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6	Huntsville, Tex
9	Meadville, Pa.
28	Staunton, Va.
29	Durham, N.C.

Jean Leon Destine & Co.

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2	Washington, D. C.
14	Austin, Tex.
19	San Francisco, Cal.
22	Bellingham, Wash.
24	Seattle, Wash.
27	Carmel, Cal.

The Royal Winnipeg Ballet

Apr. 1	Red Wing, Minn.
2	Rochester, Minn.
4	Norfolk, Neb.
5	Storm Lake, Ia
6	Estherville, Ia.
8	Fargo, N.D.

Marina Svetlova & Group

Apr. 2	Albany, Ore.
3	Shelton, Wash.
5	Bellevue, Wash.
6	Sunnyside, Wash.
7	Richland, Wash.
8	Ephrata, Wash.
9	Sanpoint, Idaho
13	Boise, Idaho
14	Ontario, Ore.
15	Gooding, Idaho
20	Mount Pleasant, Ia.
21	Terre Haute, Ind.
22	Valparaiso, Ind.
23	Rantoul, Ill.
26	Harvey, Ill.

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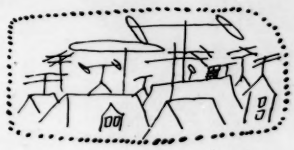

LOOKING AT TELEVISION

with Ann Barzel

The biggest thing in the dance world last month was the appearance of the Kabuki troupe. The Japanese dancers must be very much more exciting in the theatre (see page 12 for review) than they were in their introduction to America via television on Omnibus (CBS) Feb. 14. This kind of dance may need the color of the costumes and the trappings of the theatre to make it the success it is in New York.

Also from B'way was Colette Marchand, who appeared on "Toast of the Town" (CBS) on February 28. She danced an excerpt from Roland Petit's "L'Oeuf à la Coq." It gave her no chance to show her dance talents, but did present her in the costume in which she has been most publicized.

Paris was the theme of the Ed Sullivan show that week and dance director John Wray arranged a big production number for the Toastettes, augmented by several males (including Peter Gladke, our nomination for the most useful TV dancer of the year). They did some interesting dancing in a Paris milieu—a sidewalk cafe and the Tour Eiffel in the background. Eileen O'Dare, recently of the Folies Bergere did some astounding acrobatics which could have had dance quality if she did not stop and ask for applause after each trick.

Beatrice Kraft made a nice impression on the Kate Smith show (Feb. 12). Her jazzed-up mudras benefit by the closeup treatment that TV can give it. Her use of the eyes is also good in this medium, especially when she carried on a mild and meaningful flirtation with the camera.

"Show of Shows" had new faces on March 6 when Anita Alvarez and J. C. McCord danced as a pair of young people in an amusement park. No wistful stuff this time. They were very real and earthy — even grunted when the going was rough.

"Scheherazade," a classic in the Fokine choreography, is becoming a classic of dance humor in the parody James Starbuck has made of it for Imogene Coca. She was again a leering Zobeide on Feb. 13, tickling the Shah, plucking bananas from the chandeliers while the corps performed in detached seriousness. The very fact that the corps does not alter a step creates a climate of comedy that points up the intrinsic humor of the situation.

TV watching requires as much patience and time as bird watching. We've got the patience and we're waiting for choreographer Herbert Ross to come up on the Milton Berle Show (NBC) with something worthy of his original talents. We have no criticism to make of his work to date. It is merely that he hasn't had a chance to be himself. We hope a future script has some kind of situation that demands an imaginative dance number. The March 2nd show had a lengthy audition scene which required the dancers to be on the screen for a long time, but what chance had the dancers with Berle and Mickey Rooney vying for a place in the lens? The boys in Ross' group came off pretty well in a few snatches of dance, but the girls — well, have you ever tried to do changements in high heeled shoes?

Incidentally there has been a noticeable change in the standardized dance group costuming on TV. It used to be a circular skirt (street length) and ballet slippers. Free swinging arms and legs, in what we called "commercial modern," was the norm. Leotards, black net hose and high heels are now *de rigeur*.

And the arms have a frantic geometry of their own. Though we have read books on the subjects, sometimes we miss the meaning of mime and of mudras. But that is not half so annoying as the meaningless wig-wagging arms of the current jazz style. It is just wasted energy. There is no kinesthetic kick, no visual joy, no esoteric meaning.

Another gripe — dance directors have followed the lead of the Gleason show, and now it is the conventional thing to present closeups of each dancing girl. We don't mind a close view of a pretty girl absorbed in her dancing, but the simpering affectations we've been seeing is something we thought the dance profession outgrew years ago.

Talking of dance directors, it is time to notice Billy Daniels who works on the Colgate Comedy Hour (Sundays-NBC). His March 7 fantasy with ladders had some good ideas, but the dancing was not top level. Mr. Daniels dances the solo parts. He is a nice looking, pleasant lad, but his range is not virtuoso.

Ellen Ray and Jimmy Thompson, who dramatize popular recordings on the Peter Potter Show (Monday-ABC), have a not unpleasant air of improvisation about their work. Miss Ray moves very well.

The biggest kick we got on TV last month (and kick is the right word) was on the Stu Erwin Show of Feb. 26 (ABC). We stopped the dial when we glimpsed a pig-tailed moppet in a droopy tutu. She turned out to be a tomboy who used her ballet lesson for practical purposes. The one - two - three - kick she learned at the barre helped her kick a football further than her manly rival. Furthermore she had a secret weapon. Here the camera moved in for a closeup of a blocked toe-shoe. The End!

season in Review

by Doris Hering

Azuma Tokuho and Kikunojo in the melancholy "Ninin-Wankyu."

The Azuma Kabuki Dancers and Musicians
February 18 through March 27
New Century Theatre

We in the Western world have long striven for a true lyric theatre, one in which speech, song, gesture, music, decor, and dance are in just balance. But the nearest we have been able to come to it is our voice-dominated grand opera.

More than three hundred years ago the Japanese achieved this balance in their Kabuki drama. And so it was a revelation to see the Azuma Kabuki Dancers and Musicians. Although they could not present full-length Kabuki works, which in their original form go on for hours, their carefully chosen excerpts revealed a perfect blending of theatre elements.

In bringing one of the world's most ancient theatre forms to this country, they also brought a startling innovation. For in Japan there is a strict tradition that all Kabuki roles are to be taken by men. But Madame Tokuho Azuma, who comes from a long line of Kabuki performers, has dared in her company to have the women's roles performed by women.

Kabuki is the richest kind of theatre experience one can imagine. The singing voices are high and pinched, and they seem to sail in lonely obligatos to the music. The gestures are sometimes minuscule, sometimes bold, usually predictable. And the orchestral structure is simple — an octave flute, three-stringed samisens, and hand drums. Yet combined, these elements stir the heart, dazzle the eye, and evoke a deep rhythmic response.

And perhaps that is the first secret of the Japanese theatre art. It has a rhythmic elasticity that makes even the most formal and static (contrasted with the lively Western use of floor space) choreography seem forceful. The beat is constantly punctuated by sharp arrests and changes of pace, and the dancers play around and through the beat, instead of simply following it. The result is at once tantalizing and harmonious.

Equally harmonious and deeply satisfying is the perfect stylization — the way in which a warrior draws his body to one side, with one leg straight and the other bent — the way a woman, after she has danced, turns toward the wings, bends her knees and glides off with her legs close together, her body slightly back and the head softly forward so that the nape of the neck shows — the way a demon lifts his bent leg, stamps his foot on the resounding hollow stage, and then draws his body momentarily straight — or the way a whole row of young girls curve and spiral their fans in perfect unison.

The stylization is so careful that often the simplest of gestures takes on an incredible magic. For example, in "O-Matsuri No Hi" (Festival Day), there was an interlude in which a courtesan (Yukiko Azuma) minced slowly on stage (on three-inch black lacquer platforms). As she made her way gingerly across the stage with one hand on a male companion's shoulder and with her way lighted by a lantern holder, her white-painted face was immobile, her gaze inward. But as she reached the center, her head inclined slightly toward the audience, and a fleeting half-smile illumined her lips. That was all. But the whole audience smiled and even laughed softly in response.

Of course, not all of the Azuma Kabuki Company's presentations were so minute and simple. There were bold heroic works like "Shakkyo" (Lion Dance) and "Tsuchigumo" (The Dance of the Spider); and there were sustained interludes of delicate and complex lyric dance like "Ninin-Wankyu" (Memories) and "Dojoji" (The Dancing Girl at the Dojoji Temple). There was burlesque, too, in a lovable dancing dragon ("Shishi Odori") and a baggy pants comedian skit called "Fukitori-Tsuma" (The Would-Be Flute Player Seeks a Wife).

"Tsuchigumo," a colorful conflict between good and evil, was full of stunning theatrical device. Even the way in which they suggested a warrior lying ill in bed was fascinating. With a glowing red and gold kimono draped over one shoulder and a high noble's headdress perched on his black hair, Lord Raiko (Kikunojo Onoe) squatted immobile on a platform. His white face was impassive yet alert as one of his attendants (Tokuho Azuma) danced for him and as a black clad monk (Masaya Fujima) offered to pray for his recovery.

The monk's half-hidden face pencilled with sharp black lines contrasted strongly with the serene countenance of Lord Raiko, and when they conversed, the monk's voice was harsh and gutteral in contrast with Raiko's high sing-song.

Suddenly the monk revealed his identity as Tsuchigumo, the demon spider, in disguise. Raiko sprang to his feet, and the two stamped in combat.

Wounded, the spider slinked from the stage. The black clad and veiled stage assistants set up the platform with a green cloth covered framework upon it. The warrior and his followers entered to seek the spider in his lair. As they called out in their high voices, the cloth was drawn aside and there, in a fiery light, sat the spider with his brilliant crimson kimono and huge mane of black hair. The battle began with swift low turns, fierce stamping, and gleaming webs streaming out from the spider's hands. He was mortally wounded, and the curtain closed with all of the characters poised in a final heroic stance.

Kikunojo Onoe, the company's principal male dancer, is a heroic and lyric performer. His serene face and velvety gestures are particularly effective in roles like that of Raiko or of the bereft lover gently wiping a tear from his cheek in "Ninin-Wankyu." Masaya Fujima, talented choreographer of the com-

(*continued on page 62*)

"Tsuchigumo" — "a colorful conflict between good and evil." Sketches by Stella Bloch.

dance magazine

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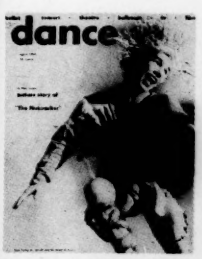
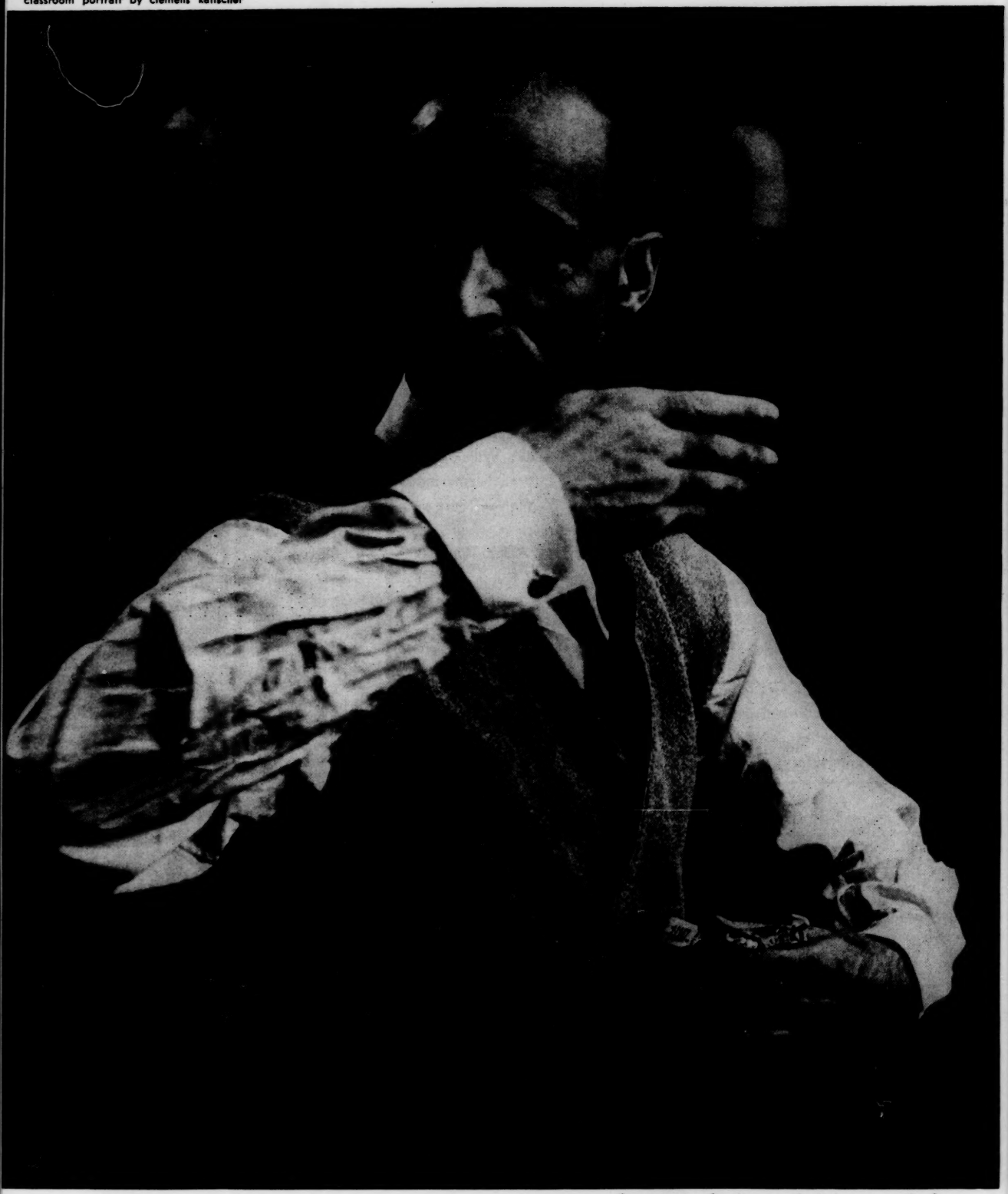


On the cover . . .

The happy-eyed beggar is Glen Tetley, who created that role in Gian Carlo Menotti's "Amahl and the Night Visitors" for its NBC TV premiere on Christmas Eve, 1952. Not only has the opera become a classic on TV but it has a growing audience in this country and abroad, in opera houses, schools and churches (see pg. 69). Choreographed by John Butler, this excerpt and others from the repertoire of N. Y. C. Opera Ballet will be included on the concert program of John Butler & Co., at the Brooklyn Academy of Music, on April 21st. Photo by Zachary Freyman.

classroom portrait by clemens kalischer



"movement makes its own physical sense — the dancer must be able to feel its meaning." . . . Tudor

antony tudor . . .

man without a theory

a major choreographer discusses some ideas

by Selma Jeanne Cohen

That we, in our time, have seen tremendous changes in classic ballet is undeniable; equally indisputable is the role played in this evolution by Antony Tudor. From 1936, when he first choreographed *Lilac Garden* for the small stage of Marie Rambert's Mercury Theatre in London, this ascetic-appearing Englishman has created works unlike anything before attempted within the scope of the tradition. Precisely how he has accomplished this has been a matter of some conjecture, for he has made no public display of his opinions and his ballets are of such a refined complexity as to reveal only uneasily the nature of their craftsmanship. Guesses have been made; hypotheses devised. Some think they have found the answer.

His students, for example. As a teacher, he seems to expect of them the kind of intellectual acuteness that he must apply to his own work. Intricate combinations, unfamiliar coordinations make his classes unique. If the method underlying them seems unfathomable, that must be because the mind of the pupil is not so quick as that of their teacher. Only a perspicacious theorist, they say, could produce such results.

The reactions of a Tudor ballet audience also run to the theoretical side of the matter. "Such subtle character analysis; such deep psychological understanding. Does he make his dancers read Freud? Probably he has some esoteric philosophy back of it all."

Through all this, Antony Tudor shakes his head and smiles quizzically. "Teaching? Choreography? I have no theories."

Although he looks rather like a scholar and though he is a true artist, Tudor has led a very practical life. In his early days in London, when he first wanted to be a dancer, he eschewed any bohemian kind of revolt from family and economic circumstances to pursue his art. Business like, he managed his lessons with Marie Rambert by working as an errand boy at the Smithfield Market from 6 a.m. to 3 p.m., giving up the job only after he had made arrangements to work as a pianist and secretary in exchange for his classes and a room. In his choreography, too, he is practical. After a single experience (with his first work *Cross-Gartered*), he never again tried composing a ballet on paper. He found that he had given his dancers theoretically beautiful but physically impossible things to do. Since then, he has choreographed only with the performers on hand.

Dancing, he states definitively, is not cerebral. The task of the performer is not to get his mind to work but to let the body function on its own. Dance makes physical sense, and the dancer must learn to feel immediately, without having to let each impulse pass through his mind before the body can carry it out. That is why the choreographer cannot work abstractly, on a purely mental plane. And like the choreographer, the teacher moulds a bodily sensitivity in the dancer.

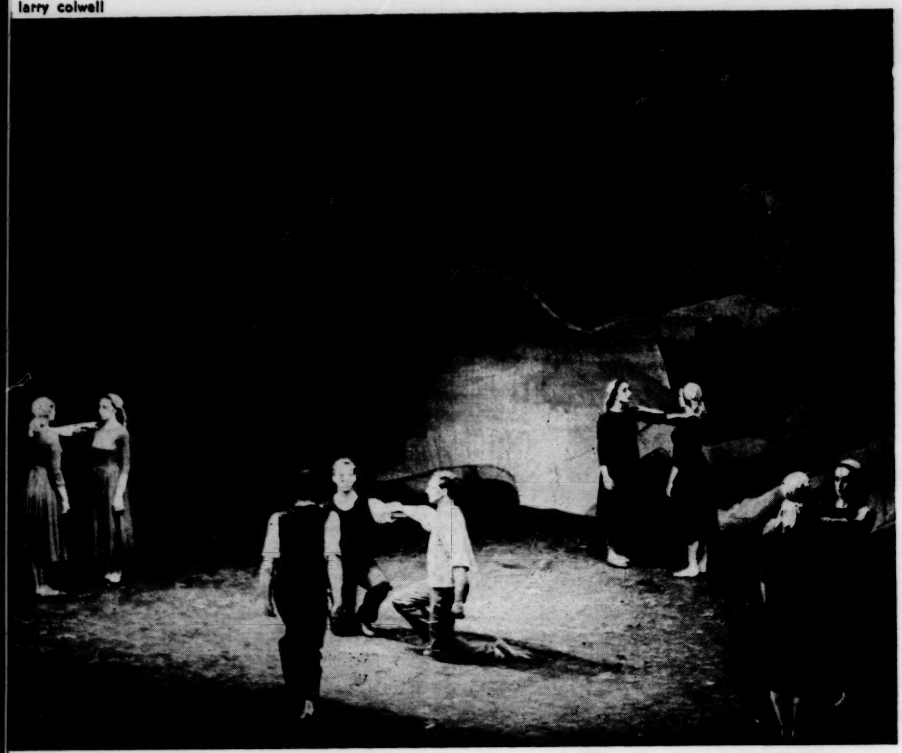
However, says Antony Tudor, he has no theory of teaching. There are many ways, for example, of handling the problem of correct body placement, and many of them are good. What is important is that they produce the same aesthetic result. Of course, he has certain favored lines of attack. The back, for instance. He is especially concerned with the flexibility of the upper back, an area neglected by most ballet teachers and from whence, as choreographer, he derives great expressiveness of movement. He believes in training the dancer in class to master all the physical coordinations that he might require her to use on stage.

In the classes which he now teaches at Juilliard and at the Metropolitan Opera Ballet School in New York City, Tudor uses whatever devices happen to occur to him as helpful for the moment. The students are not getting the right quality of an adagio. Then try it to a Mozart aria; sing the melody, and then dance it. He tried that once and it worked. But he does not commend it as a standard teaching technique and he may never do it again. The class's pas de basque lacked style. So he sat them down on the floor while he expounded on the history of the step.

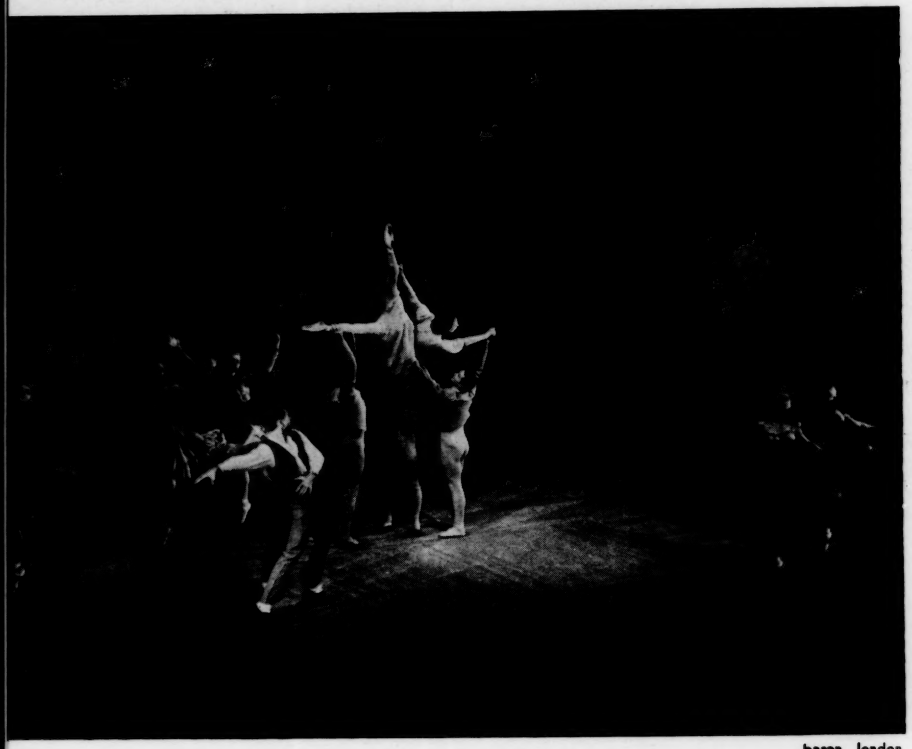
Must the dancer, then, know history? She should not merely know it but feel it. Take, for example, the eighteenth century with its subtle use of the arch of the foot, so unlike the current extremes of plié and relevé. To know the fact is necessary. But for performance, the dancer must be

(*continued on page* 16)

larry colwell



Two Ballet Theatre productions of Tudor works. Above: "Dark Elegies", 1940. Below: Pillar of Fire", 1942. Neither of these important ballets is currently being performed.



baron, london

antony tudor . . .

sensitive to the physical meaning of the style. The dances which Tudor reconstructed from Arbeau's *Orchesographie* for the Juilliard Festival of British Music were technically simple, but he spent weeks instilling in his performers the feeling of the Elizabethan period.

Though he dislikes committing himself with regard to the nature of the means, Tudor is specific about ends. The performer must be observant, aware. To develop this sensitivity, he employs various kinds of improvisation. Taking a simple combination as a base, he has placed a number of girls within a circle of boys. The problem: for each girl to sense contact with an individual. As a boy gestures toward her, she must respond with an appropriate variation on her assigned movement theme. Or he will set a task in characterization. The speech rhythm of a type of person is established; the dancer must move in the rhythm of the words.

This same lack of rigidity accounts for his attitude toward the relation of ballet and contemporary, non-classical techniques. As he sees it, both want the same body strength and the lift, although ballet aims to conceal the effort and modern dance to reveal it. He finds that dancers trained exclusively in modern dance lack only two kinds of technique required by his ballets: quick foot work (which makes *Dark Elegies* a problem for them) and the use of pointes. He would even qualify the latter since, he notes, most of his work could be done in unblocked shoes. The toe slipper should be used as an extension of the muscles of the foot in any case and not as an artificial prop. Pointes are advantageous to the choreographer when they enhance the quality of the movement (often affecting rhythmic accents) or when they contribute to characterization (as they do when they lend femininity to the key roles in *Pillar of Fire*). Antony Tudor, a practical man, employs whatever technical devices suit his needs, regardless of whether the logically minded theorist would earmark them as ballet or modern.

He has no theories of choreography. He gets an idea for a ballet; then finds

(*continued on page* 50)

Doris Humphrey

wins the 3rd annual capezio dance award

"for her creative leadership in the modern dance and especially for the repertoire of high distinction with which she has enriched it."

—citation, Capezio Dance Award, 1954

Doris Humphrey accepts the Capezio Award (which consists of a citation and a $500 check) from guest speaker William Schuman, distinguished composer and President of the Juilliard School of Music and Dance. The March 9th event took place at the elegant Viennese Roof of the St. Regis Hotel, New York City. Almost a hundred well-known persons of the dance, press and fashion worlds were present, including Lincoln Kirstein and Zachary Solov, past winners of the Award.

Critic John Martin, member of the Capezio Award Committee, wrote the following tribute to Miss Humphrey for the luncheon's Souvenir Program:

Doris Humphrey has made dance history as unselfconsciously as history has ever been made, and simply as the result of an inborn creativeness that was not to be denied.

In her early teens she had already dabbled in ballet and folk dance and that kind of free dance that had followed in the wake of Isadora Duncan . . .

Under the inspiration of Ruth St. Denis and Ted Shawn, she made a notable career for herself as a dancer and began her serious work as a choreographer . . .

But the Humphrey quest remained an urgent one, and she left Denishawn to carry it into new territory. She has said that at that time she felt that she knew how the natives of every country in the Orient moved according to their natures and traditions, but still had not the faintest notion of how Doris Humphrey moved according to hers. This she had to find out, and in the search the modern dance itself found out a great deal about both movement and form.

During a number of fruitful years, Miss Humphrey and her fellow alumnus, Charles Weidman, functioned brilliantly at the head of a company of their own . .

Miss Humphrey has been involved, though without fanfare or self-exploitation, in virtually all of the progressive movements in the field. She has made dances without music, dances with spoken texts, an evening-long trilogy; she was part of Irene Lewisohn's ambitious adventures in "Orchestral Drama" and of Leopold Stokowski's dance experiments with the League of Composers; she has been involved in such college-sponsored enterprises as the famous Bennington Festivals and the current festivals presented by Connecticut College in New London.

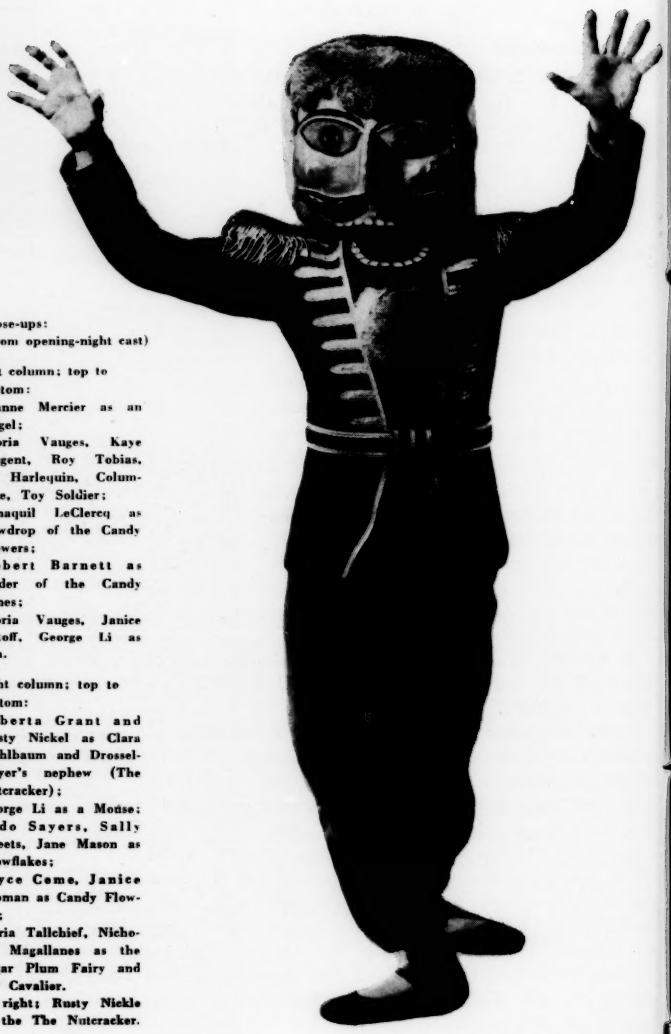
She was also among the first of the artist-dancers and choreographers to turn aside from these lofty fields of endeavor to meet the challenge of the Broadway theatre . . .

When she retired from dancing several years ago for reasons of health, she became artistic director for Jose Limon and his company, and in this capacity produced some of her greatest works.

As head of the Dance Center of the Lexington Avenue Y.M. and Y.W.H.A. and its lively school, as a member of the faculty of the Juilliard School of Music, and with Mr. Limon's admirable company to work with and create for, her influence on the art is strong, firmly established and a gilt-edged guarantee of integrity and continuing productivity.

the NUTCRACKER

New York City Ballet's first full length production



Close-ups:
(from opening-night cast)

left column; top to bottom:
Jeanne Mercier as an Angel;
Gloria Vauges, Kaye Sargent, Roy Tobias, as Harlequin, Columbine, Toy Soldier;
Tanaquil LeClercq as Dewdrop of the Candy Flowers;
Robert Barnett as leader of the Candy Canes;
Gloria Vauges, Janice Mitoff, George Li as Tea.

right column; top to bottom:
Alberta Grant and Rusty Nickel as Clara Stahlbaum and Drosselmeyer's nephew (The Nutcracker);
George Li as a Mouse;
Dido Sayers, Sally Streets, Jane Mason as Snowflakes;
Joyce Come, Janice Groman as Candy Flowers;
Maria Tallchief, Nicholas Magallanes as the Sugar Plum Fairy and her Cavalier.
at right; Rusty Nickle as the The Nutcracker.

photographed by Walter E. Owen

On February 2, 1954, the New York City Ballet premiered its production of "The Nutcracker" (reviewed on page 12). The ballet quickly became an audience favorite, and program schedules were constantly altered during the season to make way for a total of thirty "Nutcracker" performances.

The story of the first performance of "The Nutcracker," in 1892, is the eternally heartwarming one of the understudy who makes good. During a cold St. Petersburg winter, Marius Petipa, the venerable choreographer of The Maryinsky Theatre, fell suddenly ill, when there was a ballet waiting to be mounted! The scenario, based upon a fairy tale by E.T.A. Hoffmann, had been written. Tschaikovsky had already delivered the score. Even the date of the first performance (December 6) had been set.

And so the management of the Imperial Theatre was forced to turn to Lev Ivanov. As second ballet master, he had worked in comparative anonymity under Petipa. But "The Nutcracker" was his big chance. And his name went down in ballet history for it.

As a child at the Imperial Ballet School during the First World War, George Balanchine knew "The Nutcracker" well. He even performed the title role. And so, when he was casting about for a full-length traditional ballet to enhance the repertoire of the New York City Ballet, it was "The Nutcracker" that he selected — the glittering warmhearted "Nutcracker" of his student days, restyled for the clean-lined simplicity of the New York City Ballet's dancers.

Like most fairy tales, "The Nutcracker" shifts easily from the real to the unreal, from the beautiful and orderly to the weird and chaotic. And like most it ends in dreams-come-true.

ACT I

action photos by fred fehl

Act I, Scene I. Christmas party at the home of Dr. Stahlbaum, Nuremburg, ca. 1816. *Little Clara and friends attend her new toy, The Nutcracker.*

ACT I
continued

Little Clara Stahlbaum (Alberta Grant) and her mischievous brother, Fritz (Susan Kaufman) perch eagerly on a chair outside a huge double door. As they try in vain to peer through the keyhole, the scene lights up within. It is dominated by an imposing Christmas tree which their parents (Frank Hobi and Irene Larsson) are decorating with the help of the maid (Jane Mason).

Guests begin to arrive, for there is to be a Christmas eve party. Finally all is ready, and the children joined by their little cousins and friends, press forward toward the beautiful tree. It seems to have a faintly phosphorescent glow (one of the many inventions of lighting expert, Jean Rosenthal) as though it were illumined by fireflies, instead of candles.

When the magic of the Christmas tree has worn off, games and dancing begin. There is a brisk military drill for the boys. Then all choose partners for well-bred quadrilles and polkas. Finally the time for gifts comes; Grandmother and Grandfather (Ann Crowell and Stanley Zompakos) arrive; and there are refreshments.

Suddenly the warmth and safety of the panelled old room (designed, as were all the sets, by Horace Armistead) seems chilled.

Act I, Scene III. The Snowflake Waltz in the White Forest.

The lights dim momentarily, and the grim old owl atop the grandfather clock flaps his wings ominously. The children cling to their parents. In comes old Herr Drosselmeyer (Michael Arshansky), accompanied by his little nephew (Rusty Nickel). Both are laden with enticing boxes tied with red ribbon.

What excitement Herr Drosselmeyer brings for the children! His boxes reveal three life-sized dolls — a Harlequin and Columbine (Gloria Vauges and Kaye Sargent) and a Toy Soldier (Roy Tobias) — who dance for the children.

But best of all, Herr Drosselmeyer produces a captivating Nutcracker-doll. Little Clara promptly falls in love with the unusual toy and clutches it happily to her bosom. But her brother becomes violently jealous, snatches the toy, and dashes it to the floor.

Herr Drosselmeyer comes to the rescue and ties a handkerchief around the "injured" Nutcracker. The little girls settle into a tranquil semi-circle to tend the Nutcracker. And the boys, now

noisily overtired, repeatedly invade the circle with a barrage of bugles and drums.

It is time for goodbyes. Most reluctant of all to part are Clara and Drosselmeyer's nephew. They glanced longingly over their shoulders as each is led away to bed.

The room is dark and empty. The Christmas tree glows quietly. But something supernatural enters the air. The window curtains flutter, and old Drosselmeyer is seen perched on the clock, waving his arms in imitation of the owl's wings.

Little Clara tiptoes in to visit her beloved Nutcracker. Frightened by Drosselmeyer, she hides her head behind the window curtain, then curls tensely on the couch. Her surroundings begin to change their proportions, as though she were seeing them in a magic mirror. The Christmas tree becomes taller and taller, its branches swaying and trembling as it rises almost beyond sight. Sinister-looking mice, larger than Clara herself, scurry back and forth. The back walls of the room melt away, and there stands a regiment of tiny soldiers, ready to battle the mice.

They do so, but the mice are very strong. Just when all seems hopeless, the toy bed on which the Nutcracker reclines is replaced by a larger one containing a Nutcracker the size of a boy. He kills the multi-headed King of the Mice and departs.

Outside it has begun to snow gently. As though moved by an unseen hand, the bed in which Clara now sleeps glides toward the center of the stage. The Christmas tree rises majestically out of sight; the French windows part; and the stage is filled with snow-laden trees that sparkle in the moonlight. It is a giant landscape, mysterious and splendid. In the middle of it, looking small and alone in her white bed, is the little girl.

The Nutcracker, transformed into Drosselmeyer's nephew, comes forward with sweet dignity. He is dressed in a pink velvet suit (all of the costumes were designed by Karinska) and carries one of the Mouse King's crowns as a gift for Clara. They leave the stage together and the bed slips out of sight.

ACT 2

The music quickens and lilts. Sixteen Snowflakes dart into the clearing and whirl as though the wind were buffeting them. As they dance, one can picture the children, hand in hand, watching from a hidden grove. The Snowflakes disappear. The children return and walk slowly upstage, looking very small as they near the looming white trees.

The White Forest is replaced by the gold-and-rose kingdom of the Sugar Plum Fairy. Angels inhabit this crystalline realm — eight of them — with pleated gowns that stand out stiffly like wedding cake icing. They pluck their golden instruments to herald the arrival of the Sugar Plum Fairy (Maria Tallchief) in her pink tutu dewed with rhinestones.

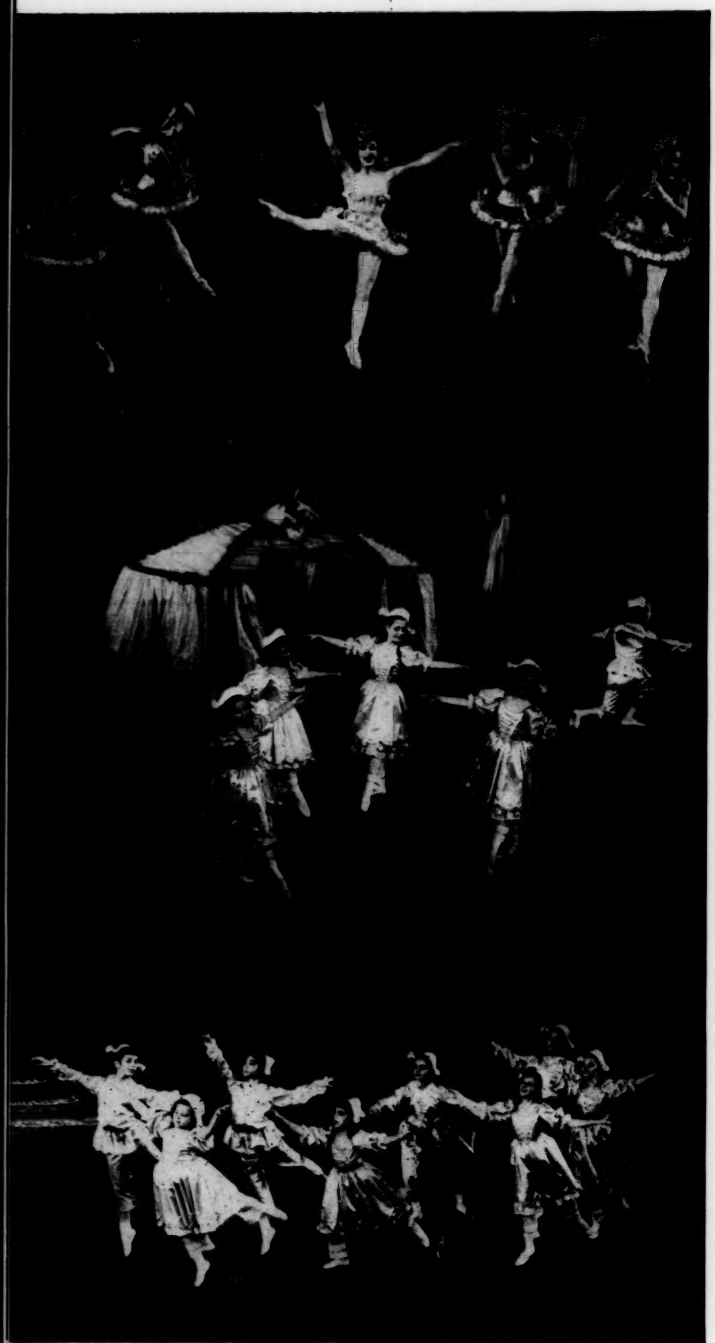
And the children arrive in a miniature walnut boat. In accordance with the best of childhood fantasies, they are seated on a platform and confronted with a table piled high with goodies.

But these goodies come to life. Hot Chocolate is a group of vivaci-

continued

Act II, Divertissements.
Top to bottom: Hot Chocolate; Coffee; Tea; Candy Canes.

ACT 2



Top to Bottom:
Marzipan Shepherdesses: *Mother Ginger and Polichinelles*; *Polichinelles.*

ous Spanish dancers led by Yvonne Mounsey and Herbert Bliss dressed in elegant black velvet and satin slashed with chartreuse. Coffee is a sultry Arabian gentleman (Francisco Moncion) attended by four bright parrots who carry his rug, serve him coffee and light his hookah. To finish the list of beverages, with Tea, two birdlike Chinese girls (Janice Mitoff and Gloria Vauges) wheel in a shiny black chest. Out pops a Chinese boy, (George Li). He springs energetically, runs back into his cabinet; and is wheeled away.

To the familiar sound of the trepak, slim pink and blue candy canes bounce on with their leader (Robert Barnett). As the music grows more and more frenzied, he jumps repeatedly through a hoop and passes it nimbly over his body.

Marzipan Shepherdesses (led by Janet Reed) wear dresses trimmed with stiff hearts like the Valentine ones that say, "I love you."

No list of old time candy delights is complete without Ginger. She turns out to be a tall old lady (Edward Bigelow) clad in an incredibly wide hoop skirt. The front of her skirt opens like a stage curtain, and a brood of eight miniature Polichinelles hop out and circle around in a lively variation of their own.

The music becomes more expansive, and a bouquet of rose-petalled candy flowers waltz in soft circles and parallel columns. Gleaming among them is a single Dewdrop (Tanaquil LeClercq) wearing a ruff of tutu and a sparkling crown.

But this is, after all, the realm of a beautiful fairy. And as the music swells and soars, the Sugar Plum Fairy and her Cavalier (Nicholas Magallanes) crown the world of fantasy with their own pas de deux — an elegant expression of love-in-perfection.

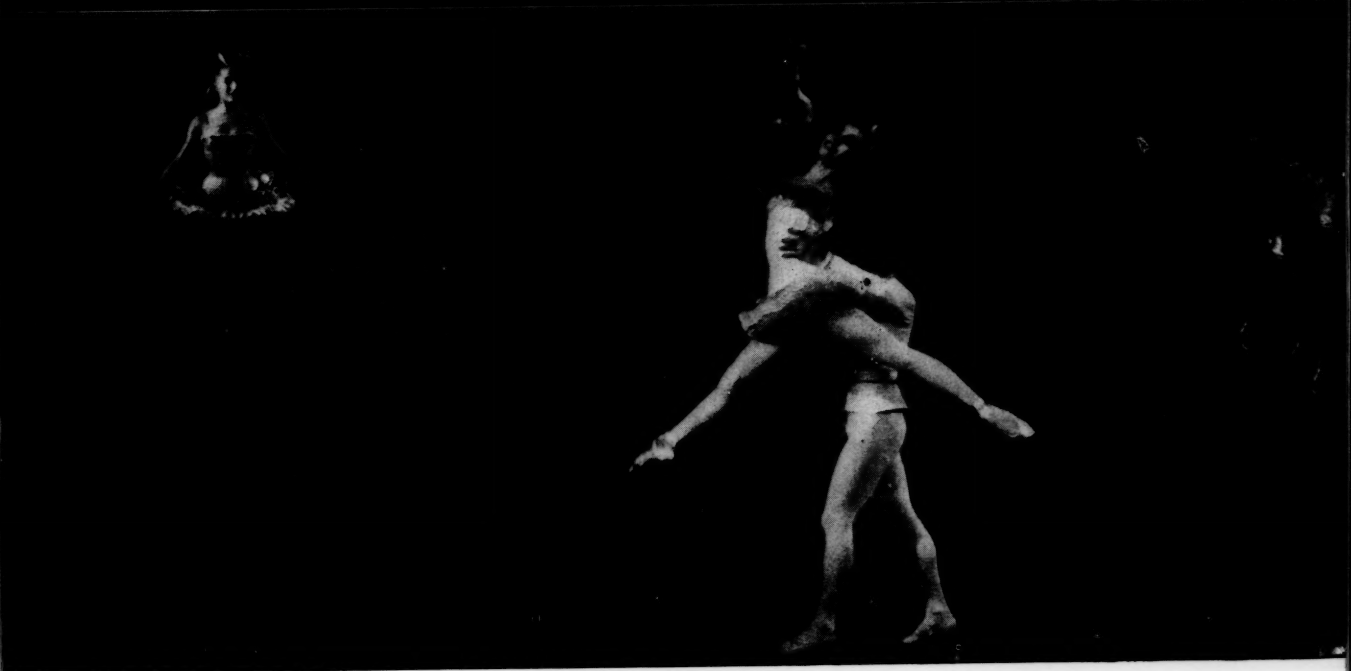
And then, as though they wished to bid individual goodbyes to the little guests, each group of dancers waltzes on spiritedly to join in a ballabile.

But all dreams must end. The music softens. The little walnut boat idles slowly onstage. The inhabitants of the sugary land stand aside. The Sugar Plum Fairy and her Cavalier bid a tender goodbye to Clara and her cavalier. The transparent curtain that separates dreams from reality drifts slowly down, and a little girl and boy can be seen standing in their boat miraculously enshrined in the sky.

D. H.

Opposite: *Waltz of the Candy Flowers, and below, The Sugar Plum Fairy and Her Cavalier in the Grand Pas de Deux.*

action photos by fred fehl



the legend of carmen amaya

by Bill Butler

If Spanish dancing intrigues you, go to Spain.

The unshakeable logic of that thought gave me the courage to disregard obstacles and dissenting advice and travel to Sevilla last spring to see the Feria. For during that spectacular holiday everyone, sooner or later, always dances. Several square blocks of the city become streets of crowded, comfortable, or palatial casettas, the gypsies and gentry of Andalucia descend upon the city, and on countless stages one can study the performances of the virtuosi, the inspired amateurs, and even toddling babes.

Despite the quantity of variety of dancing I saw, I did not become an overnight authority on Spanish dancing. But I did see Carmen Amaya, and I witnessed the dazzling effect she produced in a tiny casetta when, to the astonishment of the host, the customers, and the gypsy children performing feverishly for rewards of wine or a nibble of fried fish, she entered and sat quietly at a corner table. Were Michelangelo to drop into a Florentine atelier or Shakespeare to stroll into a rehearsal at present day Stratford, neither would create a comparable stir. These men were merely mortal. Carmen Amaya is legend, inspiration, a goddess and a miracle to the gypsies of Andalucia whose blood and heritage she shares.

A few days before I had seen her perform in Madrid, and though I had heard extraordinary accounts of her nothing had prepared me for the reality. The figure that stalked into the light was flesh on steel, radiating the qualities of both. Her castenets whispered, chattered, or drummed thunderously at her command. Her heels stabbed the floor in a crisp staccato that drove stitches into one's skin. The impact was staggering and resistance to her was impossible.

Surrendering, I whistled, shouted "bravo," "ole," and

even (to my utter amazement and embarrassment) "huba huba." I blistered my hands and exhausted my arms in applauding, but my considerable demonstration was completely lost in the ovation she received from her countrymen, who knew far better than I what she was supposed to be doing and whether she had done it. For that brilliant time, Carmen Amaya was transfigured into a wrath embodying all the power, fury, and desperation that is flamenco. The figure of speech may seem and sound rather fanciful, and no one could be more suspicious of my extravagance than I. Still, during the next two weeks I watched Carmen Amaya and her company repeat the same explosive miracle in the barbaric splendor of a great casetta in Sevilla and in a drafty, ugly baroque theatre in Malaga. Neither repetition nor sober reflection has diminished my exuberance. She began each performance with a solo fandango, forewarning her entrance with a buzz of castenets that chilled the heart like the sound of an angry rattlesnake. Once onstage, she assaulted the audience, cowed them, whipped them to a frenzy, and divested them of any dispassion. She triumphed with the arrogant brutality of a conqueror and the precision of a master swordsman.

Immediately I wanted to know everything about this extraordinary woman, and I still do. I have met her, talked with her, and read about her, and know nothing more than I learned watching that first performance. She and her family surely know the facts of her life, but there is no assurance that she will discuss herself accurately and every certainty that the family will garnish the truth with mythology befitting an extra-mortal being. As for the articles that have been written about her, they are bewilderingly contradictory until the total account is absurdity. She did appear in America in the 1940's when Hurok sponsored a concert and Monte Prosser held her for her longest engagement at the late but rarely mourned Beachcomber. Metro-Goldwyn-Mayer, The Palace, Loew's State, and Carnegie Hall had their brief bouts of coping with the lady and her entire family, who are either on stage with her or within easy castenet call. Beyond these sparse truths, the path becomes murky.

(One acquires, by the way, the habit of saying Carmen Amaya, not Miss Amaya, or Amaya. The latter being especially impractical because the Amayas of Andalucia are legion and more than half of her own company bear the name: brothers, nephews, sisters, cousins. Alicia Markova may be "Alicia" to friends and "Markova" to the press, but only ignorance can explain to a Spaniard one's failure to pronounce "Carmen Amaya" as though it were one word, and that word a title.)

Carmen Amaya in America was often photographed and persistently interviewed, but no two photographs are similar, and no two interviews appear to be written about the same woman. For example, in 1941 she admits she is twenty, in 1943 she has managed to become twenty-one, but by 1944 she is twenty again. Of course, such harmless tampering with the truth about age is not singular in theatrical biography, but other inconsistencies are downright exotic. She is allegedly so primitive she neither reads nor writes, though it is reported elsewhere that she signs all family contracts and conducts all business affairs without professional advice. It is said that a theatre has been named for her in Buenos Aires, while another article insists she bought a theatre and modestly named it for herself. One reads that she owns vast property in Argentina including a bull ring, since her real ambition is to be a matador; or he is told in fervent prose that she owns nothing but her castenets and lives oblivious to the world outside her dancing. She was seemingly born in a cave, on a stage during performance, and/or in the home of her semi-aristocratic family in tradition heavy Granada. She made her debut at the age of five in the streets of Sevilla, in Madrid at the age of seven, at the Folies Bergeres at the age of eight, or possibly, there being no proof to the contrary, in the cloud that engulfed St. Emmanuel the Astonishing, immaculate and ageless.

The variations are endless, the truth untraceable.

Even the criticisms of her performance seem hopelessly at odds. Highly conservative critics become uncontrollably biased in her favor nearly defying her every move, while the usually generous writers are suddenly compelled to attack the lack of clarity in her choreography, to suspect her of driving "from the inside out" or vice versa, and to note with concern that she plays her castenets in reverse. Most critics agree she is not a truly classic flamenco dancer who will inspire others to follow in her tradition, and the opinion seems sound since there are few who dare subject their bodies to the violence which Carmen Amaya performs with furious pleasure and surgical accuracy.

The important fact is the indisputable power of the woman herself. I saw the fever that swept the casetta in Sevilla when the dancers knew they were performing for Carmen Amaya. It was not the dedicated admiration of neophytes for the perfectionist. Rather, it was a kind of awe-struck fire worship for a being who has learned to master flame.

She watched the dancers intently and sympathetically. She spoke only once, and that time violently, when a well-meaning patron rewarded a child of five with a glass of wine. Sweating from her dancing, the little girl gulped the wine greedily.

"Take it away from her, you fool," Carmen Amaya suddenly yelled at him. "It will make her vomit. I know."

THE END

lillian moore collection

A rare lithograph of Taglioni as La Sylphide, made in Vienna when she was dancing there in 1839.

on her 150th birthday: Marie Taglioni

Shadow of the Sylphide

by Lillian Moore

Several years ago, walking in the hills above Lake Como, in the Italian lake district, I paused on a small pinnacle and looked down on the tiny village of Blevio, where Marie Taglioni spent the peaceful and happy years immediately after her retirement in 1847. As I gazed down at the little town nestled so cosily on the shores of the lake, a delicate spiral of mist rose dancing through the apple blossoms on the hillside, twisting and curling until it dissolved imperceptibly in the upper air. Absorbed as I was in thoughts of Taglioni and her art, for I had come to this remote and beautiful corner of Italy especially to see the village where she had lived, I seemed to find in this imponderable cloud the spirit of Taglioni, still dancing in the place she loved.

I was wrong, of course. Taglioni dances now, as she did a century ago, on our stages, in the heat of the theatre and the glare of the footlights. She is a vital part of our ballet today, as she was once a significant expression of the artistic life of her own time; she dances now in the soaring leaps of a Maria Tallchief and the delicate arabesque of an Alicia Markova, as she danced in Anna Pavlova's deathless Swan. Taglioni has achieved the rare immortality granted to few ballerinas: her personal contribution to the great art of the dance is still very much alive.

Marie Taglioni was born in Stockholm just one hundred and fifty years ago this month, on April 23, 1804. Her father, Philippe Taglioni, was an Italian dancer and ballet

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A contemporary engraving of Grisi, Cerrito, Grahn and Taglioni as they appeared in the famed July 12, 1845 premiere of Pas de Quatre. From the Illustrated London News.

master who had appeared at the Paris Opera and wandered over the face of Europe before accepting the engagement at the Stockholm Royal Opera. His wife, Sophie Hedwige Karsten, was the daughter of a famous Swedish singer, Christoff Karsten. The blood of the theatre ran strong in the veins of the young Marie. Nevertheless she became, in a certain sense, the most un-theatrical of dancers, never condescending to dazzle an audience with obvious technical tricks, or to captivate them with feminine wiles. Taglioni's art was far more subtle. Instead of seeking merely to entertain an audience, she transported them into another world, a world of beauty and purity, remote from harsh reality.

Taglioni lived and danced in an age when musicians like Berlioz, painters like Delacroix, and poets like Byron and Keats were breaking away from old classic forms and creating new romantic ones. The dance, too, was in a state of transition. The old classic ballets, based for the most part on Greek and Roman myths and legends, had been danced in elaborate, courtly, formal patterns. The choreographers of Taglioni's day discarded the ancient, stilted forms, and introduced a new freedom and a new poetry into the classic dance. Taglioni, the perfect instrument of the Romantic Ballet, became the tangible symbol of the ideals and aspirations of her time.

Where ballerinas before her had impersonated gods and goddesses, or sometimes, in a different vein, rollicking peasant girls, Taglioni was a water spirit in *La Fille du Danube*, a shadow in *L'Ombre*, and, most typical of all, she was *La Sylphide*. In this greatest of all romantic ballets, choreographed by her father in 1832, Marie Taglioni danced a spirit, a being so aerial that she was invisible to all save the one mortal who loved her. In technique as well as in interpretation, Taglioni was admirably suited for such a role. Hers was the dance of *élévation*, of breath-taking *grands jetés*, of lightly poised *arabesques*, of swift, fleet *bourrées*. She is said to have invented the *brisé volé*, in which she gave the actual impression of flight. In a memoir quoted by her biographer, Leandre Vaillat, Taglioni confesses that she loved slow, sustained *adagio* movements, which, although a gruelling test for most ballerinas, were for her actually a rest!

The fabulous technique which gave Taglioni such perfect poise and control, and such extraordinary lightness, had been achieved only through an incredibly arduous training. When Marie was about ten years old her father placed her under the tutelage of one of his own former professors, Coulon, in Paris, while he himself went off on tour. There is an often-quoted story to the effect that Coulon, when he first saw Marie, with her sloping shoulders and long arms, exclaimed: "What am I to do with that little hunchback?"

(over)

Whether or not this anecdote is true, it seems indisputable that the child at first revealed no particular aptitude for the dance. She was not even especially interested in her lessons. With a girl friend named Eveline Fleurot, she used to cut her classes at Coulon's and explore unfamiliar sections of Paris. The two youngsters had an odd passion for visiting unoccupied apartments, pretending that they were looking them over for busy parents who didn't have time to go house-hunting. After such clandestine excursions Marie and Eveline would take the precaution of stopping at a public fountain and carefully dampening their practice clothes, so that their unsuspecting mothers would not guess that they had not been worn.

In spite of such childish peccadillos Marie made steady progress, and her father, on his travels, heard good reports of her dancing. Philippe, who was then *premier danseur* at the Court Theatre in Vienna, got her an engagement as *première danseuse*. The manager of the theatre had, of course, never seen Marie dance, and hired her simply on her father's recommendation. Philippe himself had not seen her for some months. He wrote his wife to bring Marie and her younger brother, Paul, to Vienna at once. As soon as they arrived, he asked Marie to dance for him. He was horrified by what he saw. She was by no means ready to make a debut as a leading dancer, and he would permit her to accept nothing else. Hurrying to the theatre, he arranged for her debut to be postponed for six months. Then he began what was probably the most intensive course of private instruction that any dancer has ever undergone.

Every morning, for two hours, Marie did *barre* work under her father's inexorable eyes. Then she was allowed to eat a light lunch, and rest for an hour. In the afternoon she had another private lesson, consisting entirely of *adagio*. For two hours she balanced in *arabesque*, in *attitude*, or *à la seconde*, pivoting slowly and smoothly on one foot, the other extended high in the air. A light supper, a brief rest, and the evening lesson began. This was devoted to two merciless hours of leaps, beats, and turns. When it was over, the poor child, too exhausted to take off her own practice clothes, was undressed, bathed, and put to bed. This relentless regime was continued day after day, and oddly enough, not only did Marie's technique begin to blossom — that was inevitable, under such a schedule — but she began to love to dance. With her growing power she gained a new understanding of her art, and from that time until the end of her long career, she served it with a passionate devotion.

In June, 1822, Philippe Taglioni decided that his daughter was ready to appear in public. She made her debut on the tenth of the month, in a ballet which her father created especially for the occasion: *The Reception of a Young Nymph at the Court of Terpsichore*. Although she was so nervous that she completely forgot her first variation and was obliged to improvise a new one on the spot, Marie danced with the grace and delicacy which would always distinguish her art.

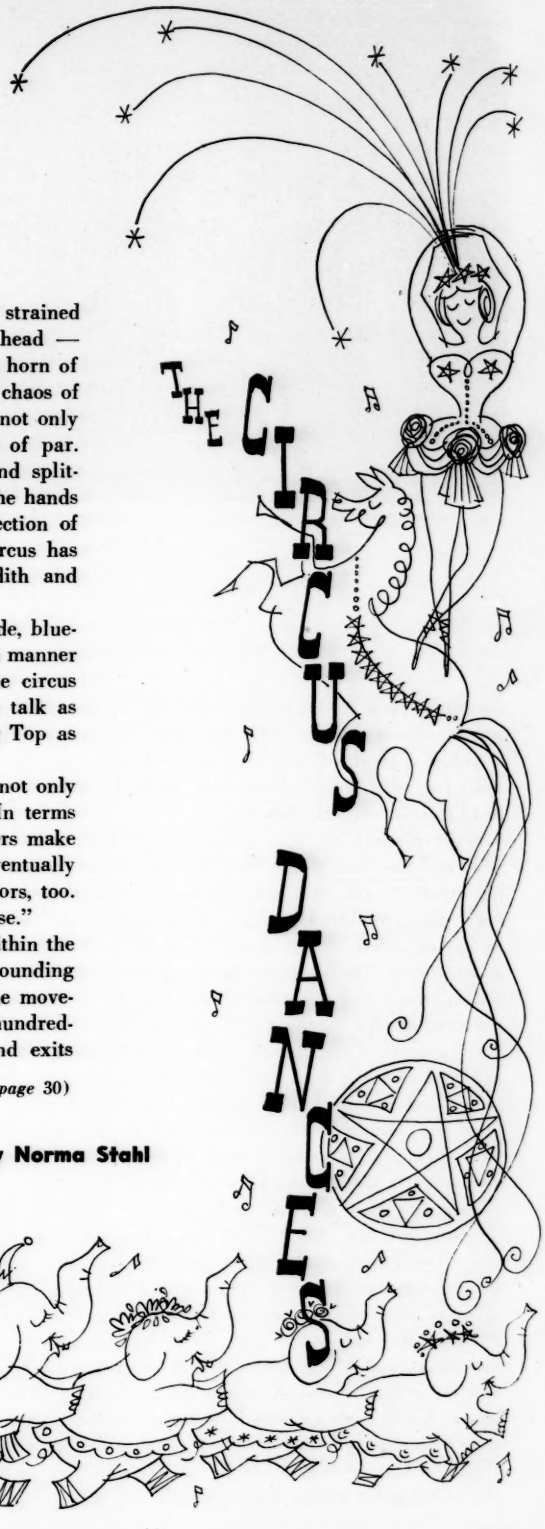
Ten years passed, during which she conquered first Vienna, then Stuttgart, then Paris, then London, before. in 1832, she created the title role in the ballet indelibly associated with her name: *La Sylphide*. Still in the repertoire of the Danish Royal Ballet, this nostalgic work has also been revived in Paris and London this season by the Grand Ballet du Marquis de Cuevas, with the American ballerina Rosella Hightower as the winged creature of the air who loves a mortal and dies when he tries to capture and hold her with a magic scarf. In *La Sylphide*, Taglioni seemed truly a disembodied spirit. Her feet scarcely touched the ground; she barely skimmed its surface, to rebound higher and higher in the air. She was so perfect a symbol of all that was ethereal that her name became a French verb, *taglioniser*, to de-materialize something, to refine or spiritualize it. Her fame was so widespread that the performers in American minstrel shows, thousands of miles from the European theatres where she danced (she never visited the United States) incorporated her name in one of their songs:

"Miss Rose come in her mistress close
But how she got dem nobody knows,
And long before de ball did meet
She was dancing Taglioni at de corner ob de street . . ."

Taglioni was not by any means the first ballerina to dance on *pointe*, as some historians have mistakenly suggested. As a young beginner in Vienna she admired the strong, brilliant *pointe* work of the senior ballerina, Amalia Brugnoli, who apparently had been dancing on her toes for some years before Taglioni made her debut in 1822. Although *pointe* work was then still considered *un genre nouveau*, it is quite likely that others had experimented with it for a dozen years before Brugnoli, the Paris Opera dancer Fanny Bias, and other pioneers brought it to a certain perfection in the early 1820's. Nevertheless, *pointes* were so exquisitely right for *La Sylphide*, and Taglioni used them with such flawless taste and skill, that she has frequently been credited with the invention of 'toe dancing'. Certainly she was the first who developed to the full the wonderful suggestion of flight inherent on a beautifully balanced body poised on the very tip of a toe.

If *La Sylphide* was the highest expression of Taglioni's genius, her fabulous career found its apotheosis in the *Pas de Quatre* of 1845, where three of the greatest ballerinas of the romantic era, Carlotta Grisi, Fanny Cerrito, and Lucille Grahn, joined her in a divertissement of unparalleled splendor. Audiences of today will remember the recreation of this *Pas de Quatre*, which has figured at various times in recent years in the repertoire of Ballet Theatre and the Ballet Russe de Monte Carlo, usually with Alicia Markova dancing with wonderful sensitivity and style in the role of Taglioni.

The art of the great nineteenth century ballerina left its imprint on the whole structure of the classic ballet. Her influence lives today in Fokine's *Les Sylphides*, choreographed in 1908 but inspired by Taglioni and her epoch. It lives in Balanchine's *Scotch Symphony*, with its unmistakable suggestion of *La Sylphide*. It lives in every *ballet blanc;* it lives also, less immediately recognizable but undeniably present, in the elegance and style of every classic dancer. The shadow of the Sylphide falls lightly but indelibly on the ballet of today. THE END



● Anyone who has ever borne home from the circus the trophies of strained neck muscles, swivelling eyeballs, and brassy reverberations in the head — signs of a day well spent — doesn't need to be told that the circus is a horn of plenty from which the fruits all seem to come at once. The traditional chaos of the circus spectacle must, however, be organized with extreme detail, not only for theatrical reasons, but also to insure the safety of its hundreds of par. ticipants. For the basic elements of the circus are danger, daring and split-second timing. It is not accidental that its staging is therefore put in the hands of dancers, experts in coordination and rhythm. Since 1948 the direction of the world's largest circus, Ringling Brothers, Barnum and Bailey Circus has been directed by two dancer-choreographers, sister and brother, Edith and Richard Barstow.

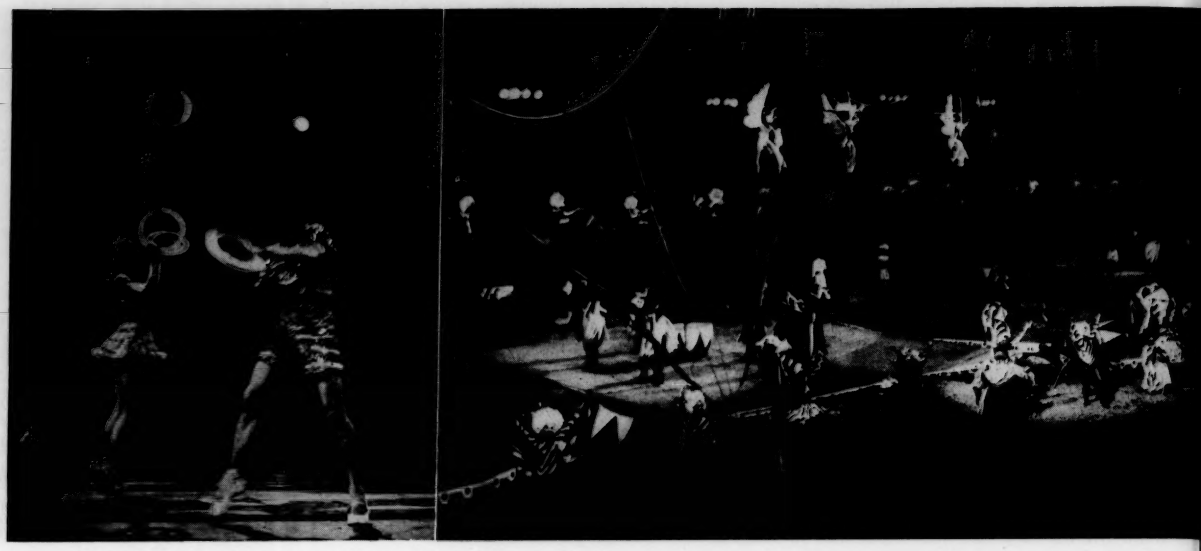
We met with the distaff side of the team and found her to be a blonde, blue-eyed young woman who stands about five feet tall. She has a quiet, calm manner and a sense of humor that would seem indispensible to sanity in the circus milieu. It comes as a surprise to hear this soft-spoken young woman talk as casually about the vast spaces and complicated rigging under the Big Top as she would about her own sitting room.

Miss Barstow finds it very natural that a pair of dancers should be, not only choreographing the dance numbers, but directing the entire circus. (In terms of billing, she is listed as choreographer, Richard as director). "Dancers make the best directors," she explained, "and not only in the circus. . . . Eventually TV and movies will discover that dancers make the best camera directors, too. They have a more accurate sense of rhythm and timing than anyone else."

At the circus, instead of a stage, Edith and Richard Barstow work within the huge expanse which holds the traditional three rings and the surrounding "track" under the Big Top. Around this track must be synchronized the movements of dancers, animals, clowns, juggling acts, trapeze artists and the hundred-odd, time-honored assortment of circus personnel; their entrances and exits

(*continued on page* 30)

by Norma Stahl



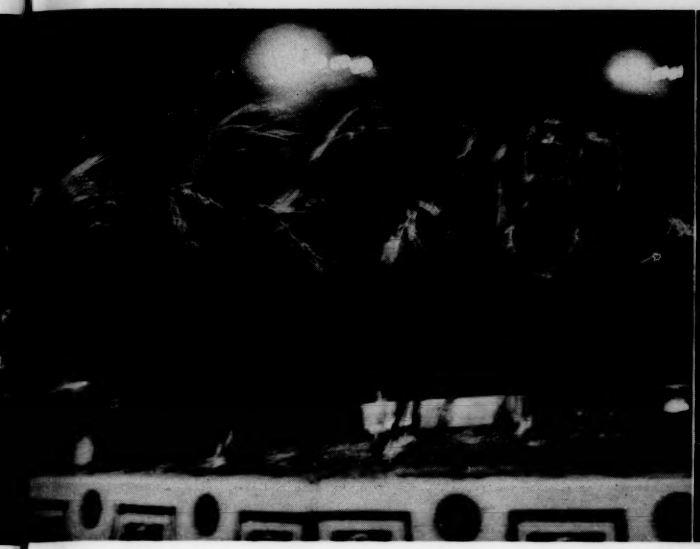
carefully cued to keep them moving rhythmically in the proper direction, yet allowing time for an elephant to stumble, a giraffe to shy. For not only must the dances be designed, the entire production must be paced and coordinated in extreme detail.

Strictly speaking, only three acts of the circus employ dancing. The first is the Spectacle or "Spec" which is the big finale of the first act, planned so that parents of the very young children can pry them loose from their seats by saying, "See, it's all over!" This act used to be a simple walk-around. The Barstows have added dance steps, pantomime, props and a theme. There are 30 to 40 entries of different groups during the 25 minutes that it takes for one entire circuit of the "track", and the performers really have to travel to make it in that time. They must cover from 12 to 15 feet in one bar of music. The second dance is the "manage" number, which traditionally is built around horses and carriages, with simultaneous entrances from four points. The third is the Finale, to a marching rhythm.

Because most of the performers in a dance are not dancers, but are culled from the circus acts, the directors can never count on the same number of people to appear in performance as were rehearsed. Accidents, illness and mishaps may cut the amount from sixty to ten. The choreography must adjust for gaps, never having more than three variations within one dance so that when necessary, dancers can be switched around at the last moment with none the wiser. While such a dance is being performed it must compete with eight or nine other acts going on at the same time: three on the ground, three in the air and one on each of the rectangular stages that separates the three rings.

How the directors take to this potentially nerve-shattering job is summed up in Miss Barstow's description of it as "wonderful fun". Needless to say, the Barstows do not attempt to impose concert standards on circus dance. What they do is fast-paced, workable, eye-catching, "more like musical comedy dancing before the days of Agnes de Mille." What they require of circus performers in a dance is, first, the capacity to project large movements; and, second, a strong sense of rhythm. A good technique is welcomed, but it is not essential as the first two qualities.

The Barstows' busy schedule is so arranged that sometime in the middle of February, they travel to Sarasota, Florida, to cast and mount the numbers and select the costumes for the circus. Before then they have been either in Hollywood or New York where they are kept very busy with movie and TV committments. Dick has just completed "A Star is Born" which features Judy Garland, and "New Faces" which he choreographed for 20th Century Fox. Either or both have been responsible for doing sustained work on the Dave Garroway show — for which Edith was directress and "idea woman" in its early days when it originated in Chicago, and for which she is currently choreographer. Among their many other credits are the Eddie Cantor and Jimmy Durante shows. But when February comes, whatever other activities they have become embroiled in during the year, they are in Sarasota for circus rehearsals which last through the month of March. It is no longer a matter of dealing with seven, seventeen or even seventy performers. They are in charge of over two thousand performers, a good carful of which are elephants, seals and horses.



action scenes from the ringling bros. barnum and bailey circus by laura beaujon

The animal trainers have been briefed on the themes a year ahead, so they can teach the animals new tricks. For example, this year, there will be an animal ballet, with the natural movements of the animals converted to the balletic movements they — loosely speaking — most nearly resemble. The elephants, who are capable of something like a *glissade*, will do an elephant's version of a *glissade*, the giraffes, who "run fast in what looks like a series of *bourrées*," will do *bourrées*, etc. March 31 is the date of the great opening at Madison Square Garden, after which the acts and dance numbers must be restaged and retimed to go under the Big Top on the road. Sometime around Christmas, there will be yet another restaging into one ring before their Cuba appearance.

Of the opening in the Garden, Miss Barstow says, "It is the most exciting opening in the theatre. You never know what the animals are going to do, whether the rigging will hold, whether the elephants will get off on cue. We have to be prepared for anything."

We were curious to know how Miss Barstow and her brother had become "prepared for anything," and what their early training had been. The answer was that they had been two of a family of seven children, living across the street from a dancing school in Ashtabula, Ohio. Their mother had ushered the entire brood into the school, but according to the mysterious laws governing such things, only two of the children emerged dancing — Edith and Dick who, incidentally, can thank dancing for helping him overcome the infirmity of a club foot with which he was born. They studied ballet, tap and originated a toe-tap technique which they performed in nightclubs and vaudeville.

As for circuses—had Miss Barstow and "Brother" as she calls him, been devoted to them when they were children?

"Not at all. The first circus either of us ever saw was the one Brother directed in 1948. It all began when John Ringling North, who had seen a show Brother directed at the Diamond Horseshoe, telephoned and said he wanted him to direct the circus. Dick told Mr. North, 'But I've never even seen a circus.' Mr. North said, 'You've got a dog, haven't you?' And it was settled. Dick asked me to come in and help soon after that. I've been doing it and loving it ever since."

But, in working with untrained dancers and trained animals, what kind of subject material can one use?

"Practically every type of dancing is material for us. We have done Helen of Troy and Greek dancing girls, Irish dances, Can Can groups, Spanish, modern, character dances and ballet, to mention a few. Frequently we choreographed for animals and dancers alike. The dancers and the horses did the Carioca together in Cecil B. de Mille's 'Greatest Show on Earth' (directed by Dick). In the finale, Ann Mace did the identical dance that Modoc, the elephant, did. Modoc never misses a beat and never forgets a routine. But since Modoc has four legs she did a five rhythm beat with her two front feet and a three and four with her hind legs. Miss Mace's routine was a five beat against a four so she would correspond with Modoc.

"The work is fascinating and full of surprises. . . The next time you go to the circus, keep one eye on the dancers, one eye on the show girls, one eye on the clown and another on the elephants — and you will see that each, in his own way, is dancing."

THE END

the ballroom field faces some vital issues

this matter of Standardization

by Albert and Josephine Butler

● A fresh wind is blowing over the field of ballroom dancing in this country. Hugh Carter's provocative story on the lack of ballroom dance standards in the U.S.A., in the January 1954 issue of this magazine, Charlotte Hess' dissenting letter in the February issue and Mildred Duryea's review of ballroom dance literature all add up to an opening gambit of thought and counter thought which should not be permitted to languish and die.

Not that the subjects of organization and standards are new ones to us, but it may be that by eliminating former mistakes and profiting by the successful and suitable aspects of the British scheme, we can find a new approach to produce incalculable benefits here.

In this country today — for self-protection and furtherance of its interests — every fair-sized segment of society, industry and sport has its mutual benefit associations. Through their separate organizations, devotees have increased manifold as people have been helped to understand and enjoy the values of whatever it is that interests them, whether it be tennis, golf or bowling, to mention a few examples. Yet adult ballroom dancing — with recreational and theraputic values second to none — with devotees that far outnumber any other skill or recreational activity — has no authoritative organization of its own to set up standards of good teaching or to foster better dancing by creating the many and varied showcase occasions where good dancing can be seen and evaluated.

Salesmanship

Basically, organization is the format for large scale salesmanship, whether it be for the promotion of ideas or products. If there are those who believe that the values inherent in ballroom dancing are outstanding, why is it wrong to display these to best advantage?

Regardless of the way the British Isles are organized, and regardless of whatever dance steps they have chosen for standardization — the fact is that they are organized — and they do have standards. And, none can deny that their overall scheme has resulted in an amazing public response to their form of social dance, with corresponding professional stature, social prestige and financial security for their teachers.

Obviously we are free here to organize and standardize how and what we choose, to disregard any particular way of doing things, and to choose our own way. But we cannot disregard the demonstrated and overwhelming totality of achievement created by English unity of purpose and practice.

If, impressed by their precedent and example, we at least consider the idea of organization, a cursory survey of some of the dominant issues involved might be in order.

While the more obvious aspects of ballroom dancing are social and recreational, it is only when regarded as a skill that its real values are brought to fullest fruition. Herein lies a key to the principal problems of standardization for, on this issue, American ballroom teachers have enormous opportunities for development still before them.

Two Levels

A true appraisal would show that adult ballroom dancing actually functions on two levels. An organization should be prepared to cater to both. At its base the initial or principal motivation is the social appeal, that is, in the beginning, most people look forward to acquiring just enough dance knowledge to maintain satisfactory social contacts. However, as some facility is acquired, and the real fun and other values of dancing become apparent, this social motivation is frequently transformed into a desire for real dance skill. With more exact examples of what makes good dancing through demonstrations and through competitions, the public interest in this higher aspect of the dance could be increased immeasurably. While we may have been somewhat remiss in our handling of the base level of mass instruction, it is on this upper or skill level where ballroom dancing as a large scale enterprise has so far failed to realize its vast potentialities.

Step Units

To fulfill the requirements of both groups standardized step units, on two levels, would probably be necessary. One level of elementary steps could be established for the purely social dancer. The other would include natural variations for the skilled dancer — all based on the same principles of dance movement.

(For clarification it may be important to note here that "standardized step units" does not connote "dancing by routine". Step units can be easily assimilated as movement reflexes, and made the means whereby ad lib dancing can be more fully enjoyed. "Routine" implies a set combination of steps to fit a set phrase of music — needs more memorizing and tends toward a more mechanical appearance.)

Movement Technique

With standardization in mind, it is well to remember that the term

There is an enormous interest in ballroom dancing in this country. At right: in the Aragon Ballroom in Chicago, where about 10,000 dancers come every Saturday night, a section of those present gather around the band's soloist.

ballroom dancing and social dancing are interchangeable. When everybody learns the Foxtrot and Waltz with the same understanding of steps and techniques, greater numbers of people can interchange partners with ease and facility. But, as the student dancer becomes more and more interested in what he is doing, the style of movement rather than the steps alone, become a matter for study and aspiration. On the competition level, style is, of course, the measure of judgment. Movement technique or form therefore becomes another of the important issues in the formulation of standards.

Music

The relationship of dance steps and musical tempo and style would be another vital issue. As every experienced dancer knows, whatever the dance, there are varying degrees of tempo and rhythmic style that affect the desire — even the ability to dance. To a large degree certain steps belong to specific dance tempos. The basic waltz step, with variations suitable to a tempo of thirty measures per minute has quite different characteristics from what one finds enjoyable at a tempo of sixty measures per minute. Here again, as part of their total scheme of standardization, the English have found it not only desirable but necessary to establish certain tempi as best for each standardized dance. This may not please everybody, but it does bring order out of chaos and produces greater enjoyment for the vast majority.

Competitions

With the establishment of standards, dance competitions would inevitably follow. These contests would prove here, as they have in the British Isles, to be the stimulus to better form. People in every sport are aroused to achieve a greater degree of perfection by the example of what good exponents do. Faults of form which detract from fun and attractiveness would be easily recognized and the public would be fired to more study.

Every skill, except ballroom dancing, has its showcase of organized local and national competitions. Probably standardization in England would have meant little without the stimulus of their many local and national dance contests.

With increasing recognition of the high level aspect of ballroom dancing, skilled amateurs and more highly skilled professionals would be developed, representing all sections of the country. It is difficult to imagine how enormous the interest engendered by standardized amateur and professional dance contests could be.

The Ballrooms

The natural scene for ballroom competitions would be the spacious ballrooms of the country where people have room to dance and where dance skills could be displayed to advantage. Realization of this potential stimulus to the ballroom industry would be the dual obligation of both teachers and ballroom operators. A long range view would have to be taken by both groups. Dancing styles as decreed by the teachers would eventually be practiced in the ballrooms. Musical styles and tempos recommended by the teachers for greatest dance enjoyment would be played by the ballroom orchestras.

Through close cooperation with the teachers and the lure of contests, many new customers would be drawn into the dance-fold and to the ballrooms. In England there is a close and official relationship among the ballroom operators, dance teachers and even large amateur dance groups, which redounds to the credit — and benefit — of all.

For Whom? (The Market)

As we use it, the phrase ballroom dancing covers a wide range of ages, motivations and teaching procedures. Juniors, teen-agers, adults — straight dancing, jitterbug, lindy, competition dancing, novelties, mixers, even some folk and square dancing — all come under the aegis and teaching repertoire of many teachers. However, salesmanship is always most efficient when concentrated effort can be devoted to one specific market. Particularly so when this consumer group is, in itself, both vast and cohesive. This market would include roughly all adults from the ages of twenty to eighty. Because of the vast number in this group, its potential life-long interest in dancing, its natural interest in stabilized instruction, its enormous lesson potential both as regards basic instruction as well as in the advanced forms of style and technique favored for contest dancing, it would seem wise to concentrate all initial efforts toward standardization to provide for the needs and tastes of this group.

By Whom?

Teachers who, through experience and predilection, are accustomed to thinking of ballroom dancing in its double role of sociability and skill, would logically be the originators of an organization to best service this group. The complex and multiple problems involved in setting up standards, competitions and the approachment between teacher and ballroom operator are enormous, but not insurmountable — that is, if the will to cope with them exists. THE END

the ebullient comedian and staff film a weekly show in an **18** *hour session*

Ray Bolger's Thursday

photos by bob willoughby

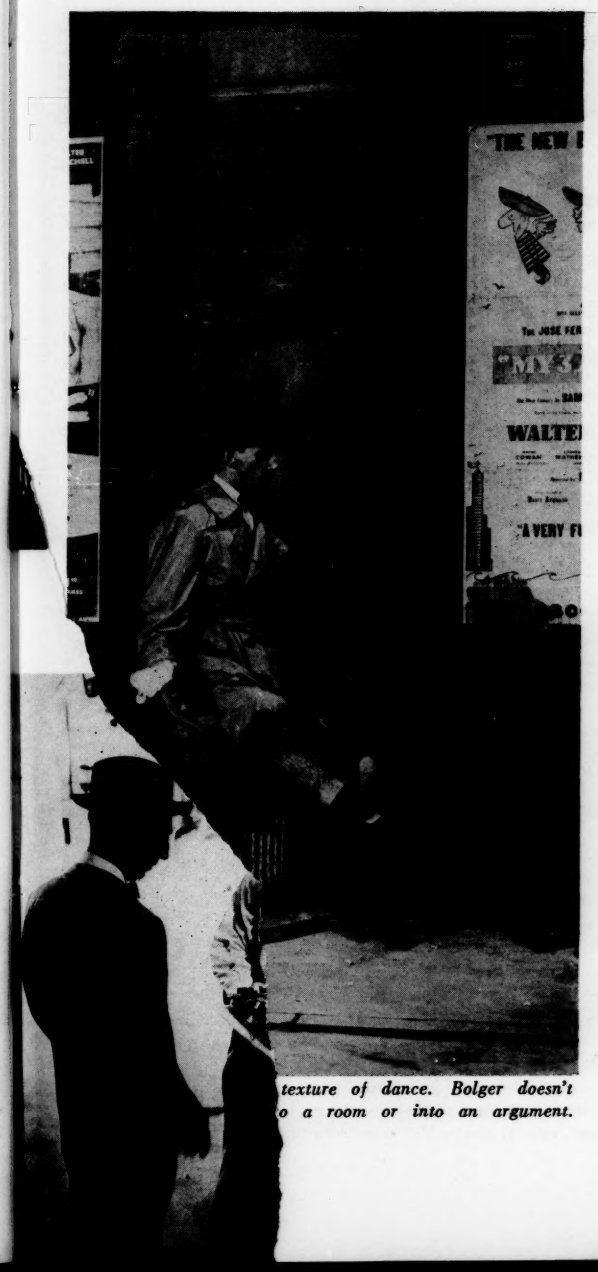
In make-up, on the set and warming up by 8:45 *a.m.*

Thursday evening at 8:30 p. m., ABC TV presents a half-hour network program called "Where's Raymond?" The central character is an easy going everyman named Raymond Wallace, a Broadway "hoofer", whose girl friend is a waitress in a coffee shop. He pays debts of gratitude to his first dancing teacher, a fictitious Mrs. Furstenwebber, and nimbly cavorts through adventures in a way that used to be described as "light on his feet". It's no secret that the fellow's real name is Raymond Wallace Bolger, known and loved simply as Ray Bolger.

Bolger is the most expressive dancer on television. Every movement he makes is a kind of dancing. Viewers may not analyse or realize it, but his comedy is of the texture of dance. He doesn't walk down the street or into a room, or into an argument, he dances in. His dance phrases are often more witty and telling than his lines. On March 5th, he did impersonations of Pat Rooney, Eddie Leonard and George M. Cohan in that American classic, the soft shoe dance. If the old timers did it like he did, they must have been good.

One complete dance, music accompanied, is usually the highlight of each program. The theme may be anything from a music-hall turn with an aged wardrobe woman to an elaborate production number with a bevy of girls. Whatever it is Bolger can be trusted to make it look startlingly new. One night he resorted to the not-unusual ballroom dance without a partner. On him it looked like the freshest, most original of ideas. Who else could make a new joke of picking up the pieces of a shattered partner who wasn't there?

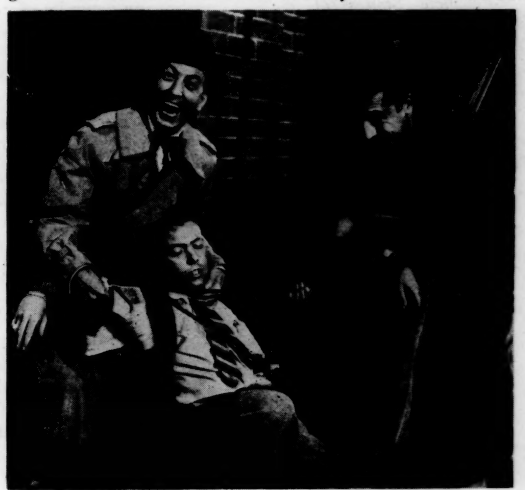
On a recent program he climbed a ladder in a shoe store to reach a high shelf. It was a dance, and it came from the heart of the character. "It isn't enough to think of the steps", he once said in a DANCE Magazine interview, "the character or person who is dancing the steps is much more important." In the same interview he also said, "Being a comic dancer is a serious matter. Like the stage comedian, he must play straight, never be too formal or overstylized. I can't be a clown or a buffoon. And my



texture of dance. Bolger doesn't
o a room or into an argument.

show is filmed there is a general conference at which Bolger and the writing staff get to work on the outline for the script. He starts on the dance numbers, and each goes his own way until a rough run-through in the middle of the week. Rehearsals take place every day, all day, for they must be ready for complete filming on Thursday. That day (one of which was photographed for these pages) is a highly concentrated session which lasts from seventeen to eighteen hours. An enormous amount of work must be accomplished before the cast and crew can leave for a much-needed, and only day-off, on Friday.

As star, Bolger is in front of the cameras a good deal of the time. Throughout the day he is concerned with everything: lights, cameras (they use three), direction, dancing, music, etc. In the few in-between moments he is apt to be dancing "for relaxation", enjoying a much-needed neck rub, or eating a quick meal on the set with members of the staff. And through it all, he treads lightly—if not where angels fear—at least in an angelically rare atmosphere where wit and good humor are the order of the day. *Ann Barzel*



In the early hours of the morning (it's Friday now) our photographer Bob Willoughby generally a sturdy lad, can do no more. But Raymond Wallace Bolger can still "give out"

careers in ballet:

by **George Balanchine**

This is the third in a series of excerpts from "Balanchine's Complete Stories of the Great Ballets" by George Balanchine, copyright, 1954 by Doubleday & Co., Inc. Edited by Francis Mason, the book tells the stories of 131 ballets. In addition it contains a section in which Mr. Balanchine states his opinions on dance dance training and dancers. These are the chapters we are bringing to you.

● *How are dancers selected for ballet companies?*

By audition. The ballet master and other interested people in our ballet companies usually have these auditions when they need to replace some of their dancers or want additions to their companies. These auditions are held in New York and all over the country; the latter is particularly true of those ballet companies that travel.

Often, at an audition, the ballet master will ask the dancer to perform a variation that is familiar to her; then he may show her a dance she doesn't know and see how she performs it, because the one thing that the dancer may know very well is not the best clue to her real talent. Previous experience is good to have, but every year all our ballet companies take in new girls and boys whose familiarity with the stage is meager indeed.

Two of our American companies, the New York City Ballet and The Ballet Theatre, have their own schools, and it is mostly from these schools that new members of the companies are selected. This would be the ideal situation for every ballet company, for in this way — with a definite idea of what kind of dancer they desire — companies can train students within their own requirements. The advantage of this is obvious, of course — even before a student dances on the stage, she will have had, in class, a real idea of the company's style and artistic demands.

How tall should a dancer be?

Between five feet and five-feet-six inches for a grown-up girl. Grown-up boys can be taller, of course, between five-feet-six and six feet, but not over six feet. There are exceptions, but not many. If a girl is five-feet-eight, on toe she will be way over six feet tall and will look silly with any partner she dances with. Dancers who intend to be only soloists can naturally afford to be taller, because their greater height will not be distracting or ludicrous as they will not be with girls or boys of average height in the *corps de ballet*. I must point out, however, that tall or short dancers with distinctive personalities and abilities can certainly achieve success.

Should all dancers be musical?

It would be wonderful if they were. At some time in her life a dancer should play a musical instrument — the piano, violin, flute, any musical instrument. She may not have talent and may play badly, but this experience will make her participate in music: she will not always be passive in relation to it. She will understand something about what music is. That, like dancing, music is hard to perform well. If it isn't possible for her to play an instrument, she should at least know solfeggio: how to sing scales (do, re, mi, fa . . . etc.), how to read a little music and be able to sing from the notes.

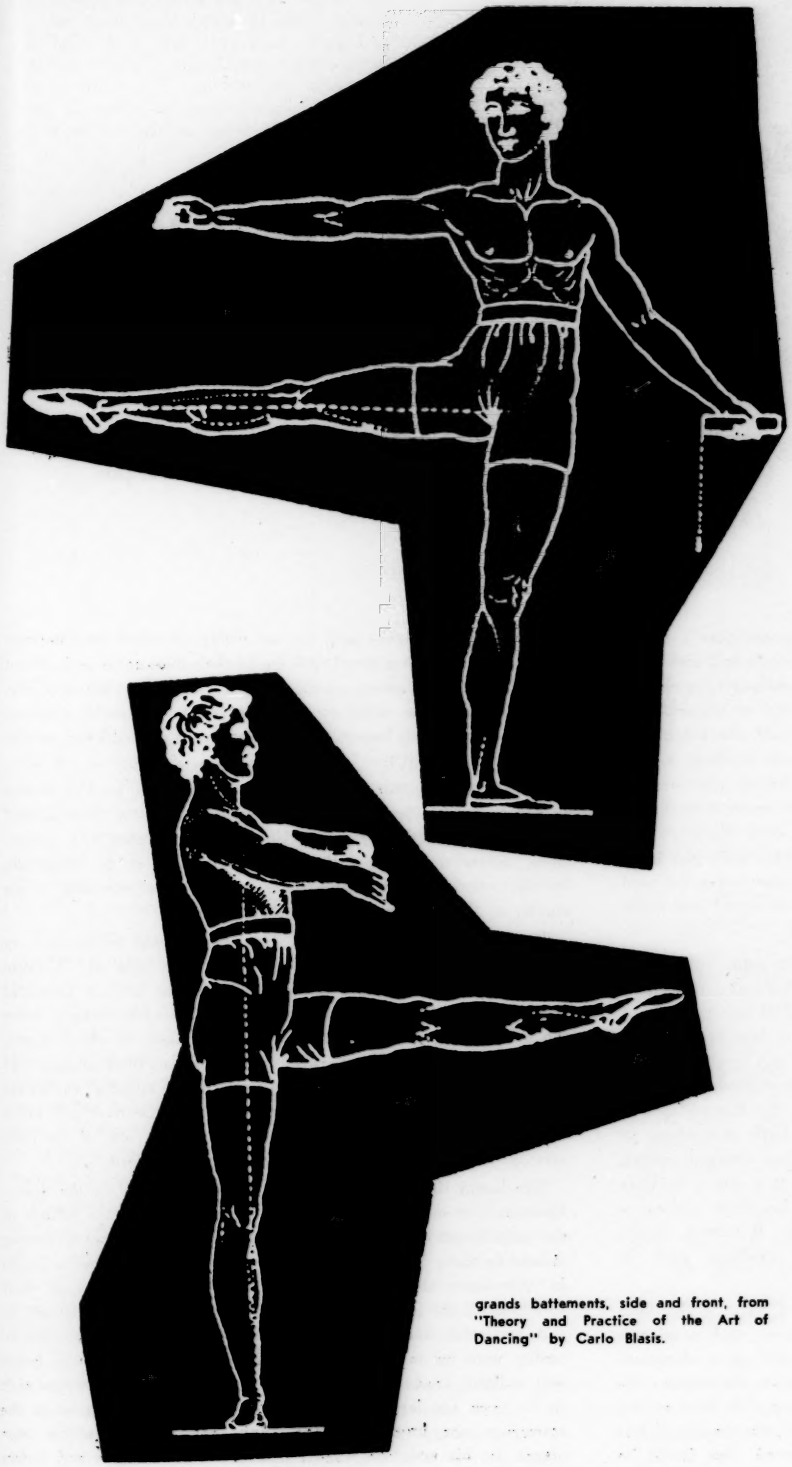
But being musical, of course, is not just being able to play an instrument, even if you play it well. There are, for instance, many unmusical singers who can sing the proper notes, but who haven't the least idea what the song is all about. The dancer's relation to music is very similar to the singer's: an orchestra is accompanying what she does; she is always moving with the music. She can move to the music automatically, count to herself all the time, and never really listen. Afterward she won't remember the music, only the sequence of steps. Counting is necessary, particularly in learning a new ballet, where you are anxious to remember the precise moment for entrances, exits, and particular steps; but after these simple things are grasped, the dancer should not only count but should listen very carefully. After all, there's no reason why the public should be obliged to sit and watch a dancer move to music that she thinks is dull. They will think it is dull, too. Perhaps being musical is something a dancer is born with — either she reacts to it or she doesn't — but I think that, with intelligent application, any student can develop certain sensitivities to music that will improve the quality of her dancing immeasurably. No advice will help her as much as going to concerts and recitals frequently and listening to as much music as possible.

If your children take piano lessons or learn to play some other musical instrument, it is proper to enforce a certain discipline about it for some time; but if after a few years a child shows no aptitude for the instrument, it is foolish to compel her to continue. She will begin to hate music and undo all your work. If she has studied for some time, acquired a certain skill and been exposed to what music is, and doesn't wish to go on with her studies, allow her to stop. If she really loves music, she will go back to it; if she doesn't like it, you will have done her no harm.

Should dancers go to college?

It would be nice if they could, but since students who wish to become *professionals* should be studying dancing every day, it becomes difficult. Serious dance students have — in addition to their regular ballet classes — classes in character dancing, modern dance, supported adagio, and so forth. This means that unless dance students go to college at night, or between their classes at ballet school, when they are no doubt tired from their work at dancing, they can't go at all.

There are many people who say that all dancers are stupid, and some give as a reason for this the fact that dancers are not properly educated. It would be nice if we could have complete dancing academies in America, where students could be taught an academic curriculum, music, and the other arts to complement their study of dancing; but we have no such institutions, and besides, I don't think it is true at all that dancers are stupid. My experience has been that they are, on



grands battements, side and front, from "Theory and Practice of the Art of Dancing" by Carlo Blasis.

the contrary, apt to be very intelligent. It is also my experience that there are many stupid college graduates. Intelligence is not entirely a matter of education.

How is ballet training beneficial to those who do not intend to pursue professional careers?

Training in ballet strengthens the general physical condition of the body and develops the muscular system. It also gives complete control — poise, grace, and balance — to the body. Many people do not know how to enter a room gracefully; dancers do. Notice sometime that most people, when they are in a room with other people, often unconsciously turn around to look over their shoulders. Actually, they are self-conscious, ill at ease with their own bodies. They hesitate to turn their backs. These people control their faces well enough and imagine that grace consists largely of facial beauty. Dancers don't worry about people watching them from behind. They move unself-consciously; their grace is confident, an attribute of the whole body. For this reason, ballet training is beneficial not only to those who intend to pursue professional careers, but to all people.

What careers are open to dancers after they retire?

Many of them become teachers. Certainly, experienced dancers who have appeared for many years on the stage are the best-equipped teachers. Many former dancers become ballet masters in our ballet companies. There they rehearse ballets, give classes, and preserve the artistic disciplines. Such a person must not only be an exceptional teacher, he must also have a good visual memory and be very musical. Others with talent become choreographers; perhaps they began to create ballets while they were still dancing. Still others continue to work in the theatre as character dancers and mimes. In this country we regard this as something of a comedown, but we really shouldn't. In the Royal Danish Ballet, for example, the dancers stay on in the company and are much respected. It is a wonderful thing to see a dancer who was once a ballerina doing a part such as the mother in *Giselle*. This sort of dancer is very familiar with the ballet and knows that the part is important. It is she and other dancers like her who hand down to younger people the old traditions, and not just in a gossipy way: they watch them rehearse, correct them tirelessly, make sure of every detail. In this way the original choreographer's intention is preserved, along with the steps he planned, and very old ballets survive intact. That is an exciting way for a dancer to pay her debt to her profession.

Must all dancers first be members of the corps de ballet?

Usually this is the case. Directors of a ballet company who have not seen a young

(continued on page 58)

the perry-mansfield camp proved itself to difficult neighbors and a scornful father

dance high up in the rockies

by Wehlan Morgan

● It was on a bear-hunt in Northwestern Colorado that a young dancer, fresh out of Delsarte classes at Smith College and with some training from Ted Shawn, set the all-time (but unofficial), record for elevation. It was not in pure style perhaps — and the proximity of the bear (a large one) had something to do with the kinetic responses. But, alone and unaided, it is recorded in local legend, Portia Mansfield by some kind of mysterious levitation, went straight up the face of a 'dobe clay cliff and did not touch it until she reached the top. According to eye-witnesses, even the bear was surprised. He should also have been grateful. For, while the hunting party was recovering from the spectacle of the young red-head on the rise, the grizzly was able to gather some speed and make off, unharmed, in the direction of Utah.

Another record was begun on that same bear-hunt — what is probably the all-time long-term record for theatrical partnerships and projects. For in the face of parental opposition more forbidding than any angry bear, Charlotte Perry and Portia Mansfield made a compact to combine their aspirations in theatre and dance, one part of which was to be a dance and theatre camp somewhere on this wild western slope of the Rockies. In 1954, the Perry-Mansfield Camp in Strawberry Valley, celebrates its fortieth anniversary in that spot — although the wintertime school has changed, during the years, from Carmel-by-the-Sea in California to a studio building on New York's 67th Street. The partnership has been without a break and has had its influence on vaudeville, Broadway, dance, education, documentary motion pictures and graduate work in ethnology.

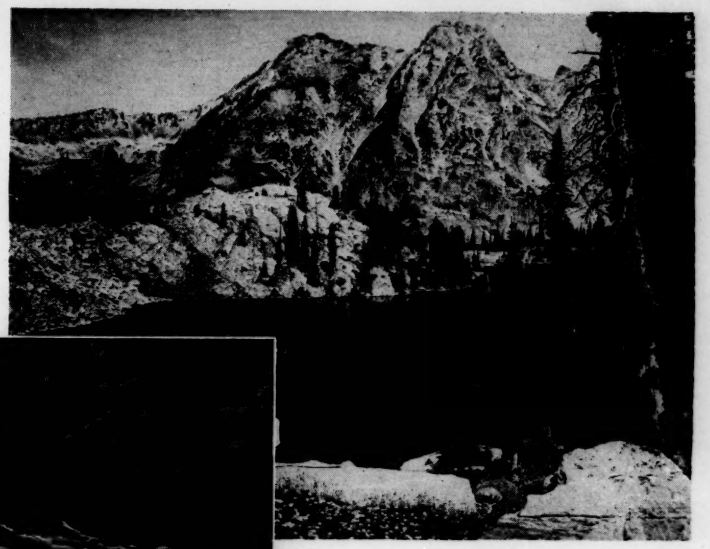
But, to start with, parental opposition bulked large in the form of Sam Perry, father of Charlotte, who had a great deal to do with opening up this country. He had had his own very close adventures with the desparadoes who were still operating in the region. He had logic on his side in discouraging two young girls from setting up a camp "in this wilderness". Besides which, he thought it was "nonsense". He not only "advised", he threatened. But finally he could only say that if the girls lost one penny, he would cut Charlotte off in his will. So they saved $200 out of their allowances and started in business the following summer. (P.S. They never lost a penny, but they worked as camp cooks, engineers, taught social dancing, worked in settlement houses, and did any number of odd and sundry chores to support it.)

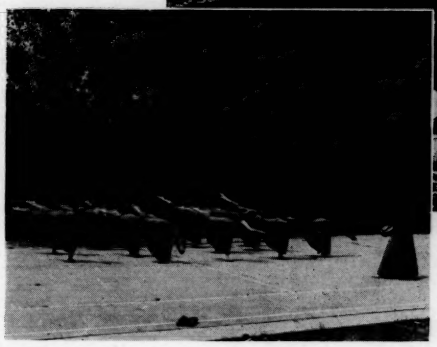
The first season, they did a trial run, leasing some land at Eldora in the mountains just outside Denver. But, even by Coloradoans' admission, it was "too high". Also the heavens conspired against them. Every time their little charges lay down in the afternoon for the scheduled rest period, there was a violent electrical storm similar to the prelude to a Gotterdammerung.

That was the summer of 1914. The results could be charged up to education — their own. By 1915, with the help of Charlotte Perry's brother who was a mining engineer, the present beautiful site was found by Soda Creek, near where the early settlers drove the buffalos up over the mountain to find a pass. It was just outside Steamboat Springs, a little village where International Ski Championships were run long before most of the country was aware of the sport. It never saw a steamboat and its little river will never entertain such a visit, but it gets its name from one of its little springs, which makes a noise like a steamboat whistle.

This happy little hamlet had lived a life untroubled by the dance. Rumors were soon rife — advanced largely through the efforts of the staid housewives of the town — that "naked women were running around in those hills". While their interest in pure aesthetics might be questioned, the men were not so reactionary. They took their stand on all the nearby hills — with field glasses. And though, at this particular time, the directors of this much-heralded haunt of nudity were up to their ears in blue-jeans, cutting out the brush and making roads in best pioneer manner, excitement ran high in the town and lasted down to the opening of the camp, when the townsman who brought up the trunks and baggage in his farm wagon let his attention wander and drove both wagon and horses

7,000 feet above sea level, the Perry-Mansfield Camp combines being "western" with dance and theatre training. As eldest of the numerous summer arts camps which dot the country it can boast that Agnes de Mille created "Rodeo" there, and that Doris Humphrey, Charles Weidman, Jose Limon, Valerie Bettis, Hanya Holm and now Harriette Ann Gray have all guided the studies and the performances of the youthful dance groups.





over the brow of the hill.

So austere were the standards of the town that, in addition to the bloomers and long black stockings which the "abandoned" dancers normally wore (for these were the days of the bloomer girls), they added high engineer's boots for trips to town. It was also the period when the ballet-influence was strong and, even for class, long pink tights were in order. As the rumors persisted — and the field-glass operations — Portia Mansfield discovered the source of the legend. Pink tights were always being washed — and hung out to dry on the bushes along the brow of the hill, where the camp houses had been built in defiance of the best advice of all the carpenters.

Those days have passed and the town now regards both the native, Charlotte Perry, and the Eastener, Portia Mansfield, as "old settlers". But this frontier character has given the camp its unique quality. Its activities are different from any other dance or theatre camp in this, or any other, country. Its dancers and actors are able to blaze a trail; they go on long pack trips. Because of their prowess in the arts of the frontier, they have been able to locate the gatherings of the Indians — literally by putting an ear to the ground. As have few dancers, they have been admitted to the ceremonials of the Utes and the Navajos. And they have traveled as far as New Mexico to see the Indians of that region.

The frontier atmosphere is not limited to the life and amusements of camp. Nor is it reflected only in the fact that the camp is one of the recognized rating-centers for horsemanship in these United States. Along with being able to saddle and bridle a horse (and pack the eggs in the oats for a long pack trip), these dancers and actors have severe training in ballet and modern dance and they also do choral singing and chamber music.

The Perry-Mansfield partnership has always been on the frontier of the arts of the theatre. In the field of the dance, almost every one of the major modern choreographers has taught there and has used the professional group as a proving-ground for new works. Doris Humphrey, Charles Weidman, Jose Limon, Valerie Bettis, Hanya Holm, and, now, Harriette Ann Gray, have all guided the studies and the performances of the group. Agnes deMille actually created "Rodeo" in that very appropriate setting.

For, almost from the very first year, standards were professional and a professional company went forth from the Perry-Mansfield School. The first winter installation was at Carmel-by-the-Sea and, when an enterprising manager of West Coast movie houses saw a performance, they were booked — opening, in the traditional manner, in Grauman's Egyptian in Hollywood. Soon there were several companies in vaudeville, first called the Portia Mansfield Dancers, then the Perry-Mansfield Dancers. And even Charlotte Perry, whose first interest was always the theatre, was engaged in staging, costuming, and even dancing. In the course of all this, she invented a kind of circular cyclorama, which could be quickly set up on one-night stands. And Portia Mansfield found that, in addition to giving slightly tipsy electricians the cues, she would have to conduct orchestras in some of these houses.

These companies toured with great success for many years. A gradual retirement from vaudeville was balanced by concert companies which have continued to go forth each season, touring over a wide area, as the Harriette Ann Gray company is now doing. And the theatre and dance productions crowded into the two-month period of July and August — the short summer of that mountain area — have attracted international attention, not only among educators for whom this education-through-theatre has special meaning, but also among leaders in the theatre and anthropologists, for whom Portia Mansfield's films of rare Indian ceremonials have opened up new research territory.

The present "camp" has changed greatly since that early beginning forty years ago. It is now a huge operation with its own theatre, its own dance studios — and, as landmarks out of the past, abandoned or 'converted' dance areas on porches or in buildings, where rehearsals are going on all the time for the frequent performances.

(*continued on page* 61)

Young Dancer

FIRST PRIZE: $25.00 *U.S. DEFENSE BOND*

Name: *CHRISTOPHER BROCK*
Age: 10
Address: *Berlin-Dahlem*
Fontanestr. 9,
Germany
Student at: *Mary Wigman Studio*

I nominate for my Hall of Fame, Mary Wigman conducting a rehearsal.

My mother is an American dancer and teacher at Purdue University. She came here to Berlin to study with Mary Wigman who we think is the very best teacher in the world.

I take the Kinderkurs at the Mary Wigman Studio. I am the only boy in the class and I wish there were more boys because I am lonely with only girls there.

Mary Wigman has inspired me in a way that I feel, not think, and it is a feeling I cannot put into words. I have seen lots of her classes and she had them do lovely movements. I am very sorry that I wasn't alive to see her dance when she was one of the most famous dancers in the world.

Mary Wigman has a wonderful personality, and she takes time to help any dancer who comes to her for help, even a little boy or girl.

It was Christmas Eve of 1953, and myself, my mother and some other people were invited to spend the evening with Mary Wigman. That Christmas Eve was the best one I have ever had. She was very lovely and sweet, exactly like a grandmother to me, since mine is so far away. It was then that I was inspired to want to be a dancer who is not only interested in achieving fame for himself or herself but is also interested in helping others to achieve fame, and not necessarily achieving fame but accomplishing something in the field of dance.

SECOND PRIZE: $10.00

Name: *DIANE CHASE*
Age: 12
Address: 1012 *East 17th St., Casper, Wyoming*
Teacher: *Darla Kusel*

I nominate the Degas painting, "Danseuse au Bouquet" because it holds the beauty and strength that ballet is made up of. If someone loves poetry he will love Degas' paintings because ballet is poetry . . . In this picture, you see the feeling of the picture, even the movement of the fan if you use your imagination. You see the dignity of the woman holding the fan. You feel the breath-taking silence as the dance comes to a close . . . Degas' paintings tell their stories through your imagination. They make up the ballet, the music and the dancers through the genius of the man behind a paint brush. Certainly, this man who owned the power to let you see a ballet through your own imagination deserves the honor of having his painting in the Young Dancer Hall of Fame . . .

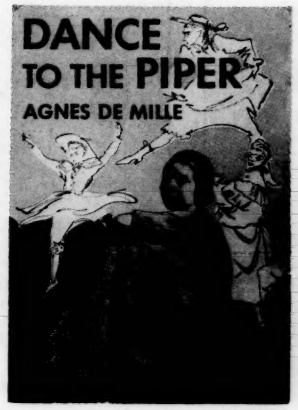
And FIVE ADDITIONAL WINNERS, who each receive a year's subscription to DANCE Magazine:

Pamela W. C. Squires, 6
Manhattan Beach, Calif.
Subject: *My teacher, Engene Loring*

Marcia Gregg Mayer, 15,
Jamaica Estates, L. I.
Subject: *Marjorie Mann Stuart (Inst. at Southern Univ., Houston, Texas)*

Hall of Fame Contest Winners !

young Dancers section



THIRD PRIZE: $7.00

(Tie: each to receive $3.50 *and a subscription to Dance Magazine)*

Name: *BEATRICE STEIN*
Age: 15
Address: 2095 *Honeywell Ave., Bronx* 60, *N. Y.*
Teacher: *New Dance Group, N. Y. C.*

Although there have been many things which have inspired me, the thing that stands out most in my mind is the book "Dance to the Piper" by Agnes de Mille

I read "Dance to the Piper" shortly after I had unsuccessfully auditioned for the High School of Performing Arts. I was very disappointed over my failure and was seriously thinking of stopping dancing. When I read of Agnes de Mille's many struggles and failures and of her great courage I realized how foolish I would have been to let one audition stop me . . .

Even though I have forgotten many things which have inspired me at one time or another, I don't think I'll ever forget "Dance to the Piper".

Name: *BETSY JOHNSON*
Age: 14
Address: 945 *South Flood, Norman, Oklahoma*
Teacher: *Robert Bell School of Dance*
Oklahoma City, Okla.

When our family of four returned to the United States after several years in Venezuela, South America, my parents wanted my sister and me to begin taking ballet lessons immediately. The first year I received what I later discovered to be inadequate training from the only dancing studio in the town where I was living. But even with this handicap, I felt as if my niche in the wall of life had been found in ballet.

The second year I began taking lessons from an inspiring and noted teacher in Oklahoma City, twenty-five miles away. My mother drove me to and fro, fifty miles, four times a week in order that I might study with a real artist. Now in my third year with this teacher, we are making two or three trips a week and I plan to become a professional ballet dancer.

Without the patience and desire to help of my mother none of this would have ever been possible. The great debt I owe her is one that can never be repaid and my overwhelming gratitude is impossible to express in mere words. It is and always will be my goal to deserve the honor of having as my mother and best critic, Mrs. Hamilton M. Johnson.

Henley Haslam, 15, *Birmingham, Ala.*
Subject: *Gage Bush (Director of the Birmingham Civic Ballet)*

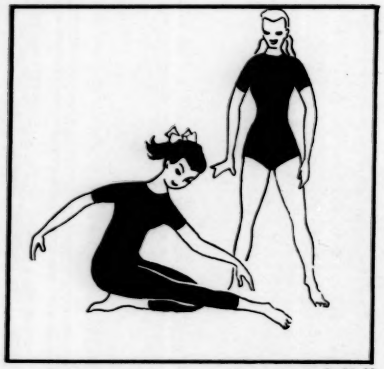
Sharon Shropshire, 10, *Mission, Texas*
Subject: *My teacher, Mary Kathryn Daugherty*

Sherry Loach, 11, *Lake Worth, Fla.*
Subject: *Enricco Cecchetti*

Very Young Dancer Section

The adventures of the O'Danzigen family

a series by regina woody and arline thomson



1. "Please show me how to fall," Debby asked her modern dance teacher, "I need to know. I'm trying out for a role in our school play."

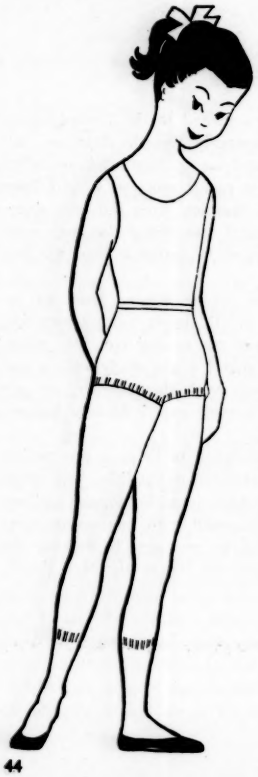
"Bend your left knee, sit down on your left hip, and stretch out flat. Good, now do it more quickly."

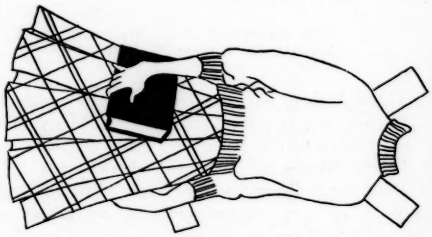
2. The next day Debby's teacher at school said, "Show me how you girls would faint in this part of the play." Debby fell flat on the floor and everyone gathered around.

"Oh dear," said the teacher, "Debby's sick."

3. Debby sat up and laughed. "Oh no I'm not."
She was clearly pert as ever, not at all ill

"We've all been fooled," said the teacher, "That fall was so well done that it looked real. The role is yours, Debby."





DEBBY:

Meet the eldest of the three O'Danzigen children about whom you first learned in the January issue. All are now studying at Miss Rose's School of Dance — Janey is in the ballet class; Freddy is studying tap and Debby, as you can see, is learning about modern dance.

The figure of Debby should be pasted on thin cardboard cut out, and given an easel support at her waist, just like those of her brother and sister. Then, along with her cut-out clothes, she can go into your O'Danzigen box, awaiting further adventures.

(continued next month)

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Books in review . . .

THE OTHER MIND: *a study of dance and life in South India*
by Beryl de Zoete: 128 *illustrations*
publ. by Victor Gollancz, London, $12.00

DANCERS OF BALI
by John Coast
publ. by G. P. Putnam's Sons, N. Y., $4.00

Reviewed by Faubion Bowers

The British have always been more aware of Asia than the Americans. And regardless of the fact that their once widespread holdings in that part of the world carried some iniquities with them, as far as art goes, the whole world must be grateful for the scholars who have risen from and been produced out of this "awareness" of Asia. To name only the first few who come to mind, Sir George Sansom, Arthur Waley, E. B. Havell, Basil Hall Chamberlain. If one were to continue, the list would grow formidable. It is fortunately true also that a whole new crop of American scholars has emerged from Asia as a result of the recent war, but this does not detract from the incontrovertible value of their English predecessors and contemporaries.

Recently, two Britishers, an Englishwoman and an Englishman, have published a book each. Not only do these works further Britain's national heritage of awareness of Asia, but both deal with that most neglected field of the arts, dance. And for that our debt to them is immense. The books while related in subject matter are, however, as different one from the other as the countries with which they deal. The first is *The Other Mind: A Study of Dance and Life in South India* by Beryl de Zoete, the second is *Dancers of Bali* by John Coast.

Beryl de Zoete is almost a legendary character not only in her native England but in Asia as well. For years she has espoused the greatness of Asian theatre forms, and only now are her efforts bearing fruit. But she is not just a pioneer (pioneers are often wrong); she is an expert in her field in the finest sense of the word. In 1938 when her book *Dance and Drama of Bali* appeared (it has recently been reissued in a new, beautifully bound edition), a milestone in dance literature was passed. The book was written in collaboration with Walter Spies, the gentle and amiable *guide de luxe* and first genuine "discoverer" of the now fabled island of Bali. But the actual work, the organization, and the tremendous feat of transforming disjointed, miscellaneous notes into book form was entirely Miss de Zoete's. The enriching preface by Arthur Waley, one of the greatest living scholars of our century, was also contributed because of her efforts. That Miss de Zoete shared the authorship with Walter Spies is testimony to her generous nature and artistic honesty. But the world of scholarship owes her and her alone a tremendous debt of gratitude for telling "what and where" the dances and dramas of Bali are and for cataloging them in a reasonable, orderly and intelligible manner. No serious student of Bali since has failed to profit from that valuable and indispensable work.

In the time between Bali and her present book Miss de Zoete has been augmenting her reputation and increasing the legend about her by articles in *Ballet* and other dance magazines of England and Asia and as critic of dance, drama and a number of other things as well, for London's New Statesman and Nation.

In *The Other Mind* Miss de Zoete confines herself to South India and its two major dance forms, Kathakali and Bharata Natya. She admires both styles of dancing extravagantly. In approaching Indian dance she sets herself a difficult task. In her words: "The aim of a writer about the dances of an alien civilization, which few of his readers will ever see, must be to make them, and the background against which they are performed, as living as possible. For people do not dance in a vacuum; they form part of a natural and social environment; they have traditions, often very mixed and complex, which are reflected in their dance. They have religious beliefs which will almost certainly be connected with their dancing, and which . . . so directly inspire it that one cannot begin to understand the dance unless one is familiar with these beliefs and a host of associated matters."

Miss de Zoete, in order to reach this goal, relies on three main writing techniques — a detailed description of the stories of the main dance plots emphasizing their religious connections rather than their mechanical construction; a descriptive analysis of two great dancers, Shanta Rao of Bangalore and Balasaraswathi of Madras; and lastly the use of copious extracts from her notebooks. Miss de Zoete's dance notebooks are famous, and she has hundreds of them. Her technique (and I have seen this with my own eyes) is, for each performance she sees, to use a new ballpoint pen that won't dry up. While her eyes are riveted on the spectacle, regardless of the time of day or night or of the place, her pen is rooted to the page of the notebook. Without glancing downwards or taking her eyes from the artists, she records everything she sees, and every reaction that enters her mind. The result, parts of which she gives us in her book, is a detailed portrayal of the dance and an accurate approximation, in words, of her impression of the visual art form.

Miss de Zoete carried these notebooks with her all over India. And the travelling was not easy. Her chapter on getting to Ambalapuzha in Travancore is a nightmarish tale. Access to the dances there came only after delayed telegrams, discouragements, jolty bus rides, and long waits after dark in villages. In addition, Miss de Zoete had to sleep on hard boards, stay up until dawn, and eat the simple food the huts provided in order to get at the particular dances she wanted. *The Other Mind* is testimony to her perseverance and

courage in the face of seemingly insuperable obstacles.

There are places where one might quarrel a little with Miss de Zoete, and there are a few occasional inaccuracies. For instance, she calls Pondicherry a "former French Possession." Perhaps this is wishful thinking on Miss de Zoete's part, but the French are there still and very reluctant indeed to leave. Also when Miss de Zoete makes the statement that "possession assumes great importance in dance-drama such as Kathakali," I think she is perhaps unconsciously leading the reader to expect more "devil-dancing" and more mystic experience than is warranted. Trance and actual "possession" in South India in my experience have been very rare indeed, and always confined exclusively to ceremonies or dances which cease the moment "possession" occurs. I think that Kathakali can claim no more "possession" than that provided by mere concentration or focus — the normal thing for an artist, even a Westerner, who acts or performs. But these are minor quibbles.

The Other Mind is in every way a valuable record. It tells, and is the only book to do so in such detail, the fascinating experience of watching a great dancer like Shanta Rao during her exhaustingly strenuous lessons. Elsewhere she also gives us the only full description to be found anywhere of the application of the elaborate makeups required for Kathakali dances. The book as a whole is full of unexpected and rewarding sidelights on how to see and what to look for in these admirable dances of South India.

For those who prefer a visual rather than verbal approach, there are 128 well-chosen illustrations including a number of beautiful and sensitive photographs taken by Alice Boner. These alone are worth the price of the book. Unfortunately for us here in America the book is rather prohibitive in price, but no earnest student can afford to be without it.

John Coast's *Dancers of Bali* is an entirely different kind of book, and it has considerable serious value despite its disarming style of colloquial gaiety and narrative charm. John Coast, known to readers of this magazine is, by now, familiar all over America as the enterprising young impresario who brought the dancers of Bali here and who toured the country with them. His young Indonesian wife is equally well-known as the delightful person who recited the commentary for the dances. The story of *Dancers of Bali* starts with a graceful and easygoing account of life on the "enchanted isle." We meet the Coasts' friends, we live their life, we eat their food, and we come to know (or recall, if you already have been to Bali) the magical attraction of the place. For the scholar or sociologist, there is a good amount of miscellaneous information which casts light on Balinese social customs, ways of thinking, and colorful ethnic practices. For the musician, pages 144-147 give one of the most (if not the only) simple account of the basis of Balinese musical construction. But it is for the dancer that the book has special importance. Mr. Coast casually sets his platform for us when a friend asks, ". . . by studying dancing and music, do you also get to know the people and the way they think?" The reply is of course in the affirmative and from here on we are immersed in the mechanics and intrigues, pleasures and delights, and special tortures of dealing with the dance and music of this particular Asian country, and we end up by knowing and loving all the people involved. Even the wicked ones are tactfully and gently dealt with.

Mr. Coast conceived the monumental idea of bringing, virtually single-handed, a full troupe of Balinese dancers and musicians to America. Many have tried this before (Pearl Buck and myself included) and all of us were unable to carry out the project. Mr. Coast fortunately succeeded, and this is no mean achievement. The problems of bringing such a troupe so far from home, the involvement with un-understanding governments and obstructing officials, the personalities to be satisfied and flattered, not to mention the basic, Herculean task of organizing such a troupe and preparing their dances for a critical Broadway audience, are manifold.

Everybody in America who is interested in the theatre and dance by now knows of the fabulous success of the Dancers of Bali. Mr.

(*continued on page* 48)

From John Coast's "Dancers of Bali", a farewell portrait of members of the company, taken in Miami, just before their departure from the U. S. after their American tour. Frederick Schang and John Coast sit on the right. Mrs. Coast is second from the left. The three little legongs flank the Anak Agung.

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(*continued from page* 47)

Coast's book gives those who are interested in the behind-the-scenes of that fantastic tour an opportunity to share vicariously in its making. There is a fascinating chapter on how the Coasts persuaded the aged Mario, Bali's greatest dancer and teacher, to create a new dance for them, the Bumblebee duet. Other chapters describe in detail specific lessons in the dance and the laborious but rewarding effort to teach and to learn according to Balinese methods. There are moments of open simplicity where the human heartbreak of the gigantic venture surfaces, and in one passage, Mr. Coast frankly begs of an intimate, "Just pat me on the shoulder when you see my eye looking wild and tell me I'm sane. Sometimes I can see nothing but troubles ahead. I need a little encouragement."

The Coasts shared with the Balinese so many experiences and trials and tribulations, particularly with the three young girls they took under their wing, that they found themselves more deeply involved with the Balinese than they could ever have imagined in the beginning. At one point, after one of the girls has been hurt and turns to the Coasts for medical attention, the author writes this touching assertion, "And these, of course, were the incidents which brought us very close to Bali and these three children of ours in particular — compared with them, nothing else that happened was significant."

Dancers of Bali is a delightful book and one which no enthusiast for dance, or music, or Asia, or for merely a good and interesting tale should miss. We are looking forward to the next troupe Mr. Coast will bring over to us in America, and may there be many of them.

Miss de Zoete and Mr. Coast have given us two wonderful, important and at the same time entertaining pictures of two beautiful Asian dance forms. The occasion is one for rejoicing and gratitude.

The Diaghilev Ballet, 1909-1929
by S. L. Grigoriev

Constable, London, 1953
35 *shillings*

Reviewed by Lillian Moore

"No one is indispensable, Grigoriev almost," Diaghilev once remarked. Throughout the twenty-year career of the Diaghilev Ballet, Serge Grigoriev was its stage manager and

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regisseur, and his duties encompassed everything from the actual mechanical supervision of performances to the hiring of artists and rehearsing them in their roles.

Now Grigoriev has written a book about the Diaghilev Ballet, a remarkably cool and detached story of the inner workings of the company as he saw it from his post of vantage as the great impresario's executive assistant. It is a straightforward, factual account, arranged by years, and covering just about everything that happened to the Diaghilev Ballet and its dancers. As such, it will probably prove nearly as valuable to the student of the Diaghilev period as its author was to the fabulous director.

Grigoriev seems to have had little to do with questions of artistic policy. It was his job to execute orders, and this he did thoroughly and efficiently, sometimes keeping the company functioning smoothly under conditions of incredible difficulty. Few realize how often Diaghilev had to create his miraculous productions while living, literally, from hand to mouth, and operating his company on a shoestring. Grigoriev tells of the difficulties as well as the triumphs. In relating the story of the dramatic break between Diaghilev and Nijinsky he remains calm and unprejudiced, as he does in telling of the departures of Fokine, Massine and Dolin. By avoiding the controversial, he has made his book less exciting, perhaps, but more reliable.

A carefully prepared Appendix lists all the ballets produced by the Diaghilev Ballet, with their choreographers, designers, composers, leading dancers, and the places and dates of premieres. The nineteen plates of illustrations are attractive and appropriate, although by no means unusual; unfortunately they have not been reproduced as well as we have come to expect from books published in Great Britain.

The photo of Shanta Rao of Bangalore is from Beryl de Zoete's "The Other Mind". The title of the book refers to the Balinese phrase for the ecstasy achieved through dance.

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tudor . . .

(*continued from page* 16)

the music. For several weeks he works with the dancers, but at the end of the time he cannot explain what he has done. That period, he claims, is a blank. Yet the dancers remember. Nora Kaye recalls that during the creation of *Pillar of Fire*, the choreographer had each performer study the character to be portrayed. What kind of childhood had she had? What clothes did she like? How did she speak? The answers provided insight into the personality caught by the ballet at a critical time in her life but actually compounded of many influences not directly revealed in the stage action. This time he used this method. Someday he would like to see Margot Fonteyn dance the role of Hagar. Would he teach it to her in this way? Maybe. Maybe not.

When he taught Diana Adams her role in *Undertow*, he gave her only the movements she was to perform, not a suggestion as to their dramatic meaning. Just before the premiere, he explained that she was supposed to be giving birth to a child. Then, together, they discussed the interpretation. Inconsistent with the other method? Yes. Why not?

Perhaps this flexibility of approach accounts for the great variety of Tudor works — from the satire of *Gala Performance* to the lyricism of *Lilac Garden;* from the vicious probing of *Undertow* to the poignant intensity of *Pillar of Fire;* from the cynicism of *Judgment of Paris* to the exalted compassion of *Dark Elegies.* Next he thinks he would like to do something amusing — perhaps on the order of Restoration Comedy. He is as capable of this sophisticated type of wit as he is of the lusty humor he achieved in Juilliard's *Britannia Triumphans* antimasque this fall.

Tudor's choreography has been called revolutionary. Through his work the scope of ballet has been enlarged and enriched. Some attribute his innovations to borrowings from the theory of modern dance; others see in them logical extension of the classical idiom. Actually, his choreographic manipulations stem from the source common to all his activities — complete, disconcerted attention to the problem of the moment, a concern which enables him to supersede theatrical and aesthetic conventions to create in each new work a unique form.

Dance, say the aestheticians, is movement. But if a particular effect may best be achieved by stasis, Tudor will use it and he is a known master of the crucial use of immobility. Logical arguments have been convincingly propounded against the simultaneous employment of song and dance; Tudor combined them in one of his greatest works, *Dark Elegies.* He has violated almost all the ac-

cepted canons regarding music suitable for dance — and has defied critical censure. Scores of writers have delimited the sphere of subject matters amenable to representation by dance. Antony Tudor has ignored their injunctions and proved that the impossible will work.

His infringements of theatrical convention have been equally successful. The "rules" call for a well known ballerina to create the star role in a new work. He gave *Pillar of Fire* to a (then) unknown — Nora Kaye. A classical dancer, they say, is best displayed in an abstract ballet. He added new stature to the position of Alicia Markova by casting her in the dramatic character of Juliet.

Unconcerned with how many rules are broken, Tudor has only one unswerving conviction — that the important thing about dancing is dance. He develops a ballet from a movement concept. That concept may, and probably will, have emotional and intellectual connotations. But its source is a physical, not a mental image. Tudor does not turn to either the decorative or the literary for his ideas. Avoiding both dehumanizing abstraction and literal pantomime, he achieves enormous expressive power through a sensitive and subtle stylization of natural movement, built on a foundation of classic technique. Critics have found in Tudor's work a remarkable appropriateness of form to content, and this is the reason — in the creation, the two are indistinguishable; the meaning is in the form of the movement.

In recent years too few works have been choreographed by Antony Tudor. Soon, perhaps, he will once more be rehearsing one of those ballets that will make dance history. What kind it will be and just how he will go about constructing it are, of course, completely unpredictable. But in his own pragmatic way he will, undoubtedly, be consistent. For his guiding criterion is always the same: In this particular instance — for this particular intention — does it work?

THE END

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Dictionary of Ballet Terminology

continued

81. Grand jeté: A large leap forward onto one foot.
82. Failli: A spring upward from fifth, extending one leg back en l'air, descending onto one foot, the other passing through first to fourth.
83. Brisé: Travelling to the side of the working leg, that foot brushes effacé, as the supporting leg bends, the calves beat en l'air, and the feet finish in fifth unchanged.
84. Sissonne tombée: A small jump from fifth onto one foot.
85. Cabriole: A large jump, in which the legs beat together en l'air.
86. Ballonné: A travelling jump on one leg, extending the other en l'air, commencing and finishing sur le cou de pied.
87. Saut de basque en tournant: A grand battement, a turn in the air, landing in passé position.
88. Entrechat trois: Royale with one leg finishing in back or front of the supporting ankle.
89. Entrechat cinq: Entrechat quatre with one leg finishing in back or front of the supporting ankle.
90. Pas de ciseaux: In one jump, both legs pass each other forward in the air.
91. Pirouette en dehors: An outside spin on one leg, in the direction of the raised leg, foot held sur le cou de pied devant.
92. Pirouette en dedans: An inside spin on one leg, in the direction of the supporting leg, the raised foot held sur le cou de pied devant.

(continued next month)

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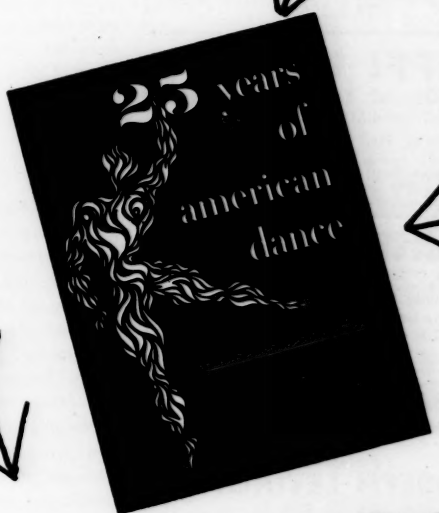

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Elaine George and Sharon Miller, 5-year-old dance students, watch tiny figures perform atop a mechanical music box. The children can't hear the music, but they will dance the parts of each character on the toy.

dancing for the deaf

by Louise Judd

Nine children watched intently as their teacher demonstrated a step to music played by the accompanist. They could all see the step, but they could not hear the music. It was one of the special experimental classes for deaf children started earlier this year by Virginia Tanner, director of the Children's Dance Theatre of the McCune School of Music and Art, a branch of Brigham Young University in Provo, Utah. The pupils in the class range from four to ten years of age; one of them lip reads, the others have never heard speech, and can only make sounds. Under the creative direction of Miss Tanner (whose Children's Dance Theatre created enormous interest when she brought them East last summer), these handicapped children are learning to dance, and also to dance away some of their fears.

It is understandable that deaf children have more than a normal amount of fears, feelings of insecurity and of inadequacy, and it is a very special task to teach them. (There are a handful of teachers throughout the country who, with courage and love, are attempting to bring dance to deaf children. They are all still in the experimental stage of developing techniques. Miss Tanner is one of the most inventive in her methods).

The teaching problems are manifold, for not only are the children unable to hear instructions, but because the world of music is closed to them. While their inherent capacity for rhythm is as large or small as that of other children, they have little awareness and practically no development of it. Virginia Tanner is ingenious in finding devices to help them.

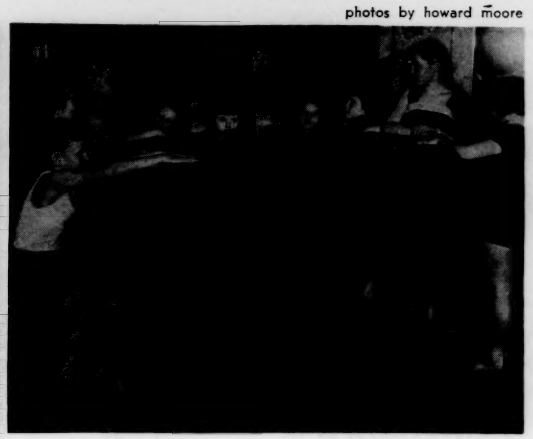
It is well known that, as compensation for their lack of hearing, deaf people are sharper in their other senses than most people. They are, for instance, extremely sensitive to vibration. While a shout would do no good to call this class to order, a stamp on the floor gets attention immediately. Miss Tanner has the children gather around the piano and put their hands on the top or on the sides of it as the pianist plays a simple tune. (*Ed. note: We have heard of dances for deaf ballroom enthusiasts who do their dancing with bare feet, in that way being able to "feel" the music of the orchestra.*) As the accompanist plays for the children, she stresses the rhythmic accents: *one*, two, three- *one*, two, three, as they "listen" attentively with their hands. Then, with their elbows resting on the piano, they clap the rhythm as they feel the vibrations. And so they learn the rhythm of the waltz, the march, the polka, etc. (It is interesting, too, that by such awareness they eventually become more rhythmic in their speech.)

Another of the rhythm studies is made with squares of colored cardboard. Each square is a whole note. A dark color signifies a heavy beat; a light color a soft beat. The squares are used like flash cards in an arithmetic class and the children clap the beat as Miss Tanner holds up or indicates each card. As they advance the class will clap or move to half or quarter squares in interesting rhythmic variations.

Equilibrium is another serious problem for the children, for they have even less physical

photos by howard moore

Virginia Tanner encourages Richie Winkle in his jumps at the barre.



Miss Tanner and accompanist help to instill a sense of rhythm in deaf dance students by playing simple tunes while the children feel the vibrations through the piano.

stability than many other handicapped groups. Miss Tanner finds that the more they are encouraged to move and explore the use of their bodies, the surer their reflexes and eventually, their balance, coordination, timing and poise. The children improve perceptibly as they work at the barre or do little movement patterns across the floor. For the latter, colored squares are again used, this time to signify steps which their teacher demonstrates. When she throws a red square on the floor, for instance, the children may do a jump. A yellow square might mean a pivot turn, a blue one a leg swing, etc. The children especially love this part of the class and wait with excitement for the next square to tell them what to do. The colors of the squares never mean the same movement for more than one class, since it would be undesirable to make permanent identifications. The more difficult method calls for the sprightly and imaginative participation essential to creative work. Miss Tanner believes strongly that a child's imagination should be developed at the same time his body is being trained.

Part of each class is concerned with improvising and "imagining". It is an especially welcome emphasis because it also serves to prevent the children from becoming too involved, and sometimes discouraged, with the technique of learning to move.

When the time comes to "imagine" Miss Tanner has the children sit around her on the floor. Often they will start out with an idea she introduces through pantomime — but first, the children will be shown pictures of, let us say, a ball, a spider and a butterfly. Teacher will peek inside her closed hands, pretend to find a fluttering butterfly which flies away. The children eagerly identify it on the photograph. Now one of the class is called upon to look inside his hands to see what he can find. He quickly shakes an imaginary spider from his fingers, or he finds a ball and begins to bounce it.

Sometimes a picture book is brought out, and the children enact the scenes they see before them. Or, they are allowed to examine closely the mechanical music box that is their favorite. It has miniature figures on it, trees, houses, and little animals, all of which move to the unheard music. The children love to dance the parts of the rabbit and the bird, the child walking with her mother, and the other little figures.

Some of the children are by nature creative, others are slowly learning to be. Some are awkward and have little coordination, others are quick and graceful, but all work together. When they have had enough basic training Miss Tanner expects to be able to have these youngsters join her regular classes. In the meantime they have come to look forward to each week's lesson with the intense eagerness that reflects what the classes mean to them.

Before these nine children began class it had never occurred to them, or to their parents, that they might be able to dance like other children. But even more than teaching them to dance, these classes are helping them find strength and confidence, and be "like other children" in other ways, too. THE END

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Ballet on Discs

M. Lurje

Moross: FRANKIE AND JOHNNY
American Recording Society
12" lp ARS — 12

Jerome Moross was born in Brooklyn, in 1913. This young composer has worked steadily in Hollywood and more importantly, in the theatre medium, yet his renown has not grown proportionately despite an almost continuous stream of successful creations. His first theatre work was a score for *Parade*, a revue produced by the Theatre Guild in 1935. This was followed by *American Pattern*, a ballet, produced at the Chicago Opera in 1937; *Ballet Ballads*, a folk dance and ballet revue staged on Broadway in 1948 by the American National Theatre and Academy; the incidental music to Garcia Lorca's play *Blood Wedding*; and a full length musical "The Golden Apple" which had its N. Y. premiere this March.

Frankie and Johnnie, a ballet in 1 act, with choreography by Ruth Page and Bentley Stone, a book by Jerome Moross and Michael Blandford, and scenery and costumes by Paul Dupont, was commissioned and first produced as a WPA Theatre Project by the Page-Stone Ballet at the Great Northern Theatre in Chicago on June 19, 1938. The title roles were danced by Ruth Page and Bentley Stone. The ballet itself, as well as the musical score, was based on the popular ballad *Frankie and Johnny*. Scheduled to run for a few nights only, the work created a sensation and ran for six weeks through traditionally unremunerative July. In 1945 the Ballet Russe de Monte Carlo bought the ballet, and for a number of seasons it was in their repertoire, the title roles danced at first by Page and Stone and later by Ruthanna Boris and Frederic Franklin. For the 1945 revival the ballet boasted new scenery by Clive Rickabaugh. In 1950 the ballet was once more revived for performances by Ruth Page with another group in Paris.

Its realistic presentation of the lives of its protagonists during the "bootleg" twenties have earned for the ballet a whole series of scandals. Recently the composer wrote the American Recording Society, "I hope your recording starts something again. Life never seems right when there is no *Frankie and Johnny* 'scandale' going on somewhere."

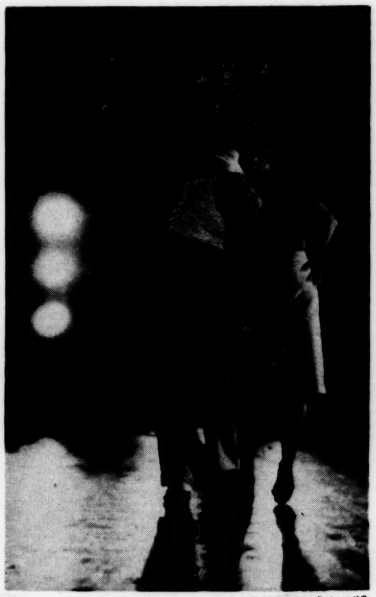
Formally, *Frankie and Johnny* consists of an introduction and a suite of seven dances described by the composer as follows:

1. *Stomp* (The doings around Town)

2. *Blues* (A duet between Frankie and Johnny)
3. *Rag I* (The barroom scene; Johnny goes off with Nellie Bly; Frankie comes looking for him; the local denizens help, Nellie and Johnny get away)
4. *Rag II* (The bartender's dance. The bartender tells Frankie what's what, in the meantime offering himself as a substitute)
5. *Tune* (Frankie whips herself into a frenzy and goes off to get her gun)
6. *Fox-trot* (Frankie catches Johnny with Nellie Bly and shoots Johnny)
7. *One-Step* (The funeral. Everybody gets roaring drunk and Frankie and Nellie end up crying on one another's shoulders)

Throughout the piece, a trio of Salvation Army lasses wanders through the scene beating cymbal, tambourine and bass-drum, and commenting upon the action. At the end, they get three glasses of beer and sing the final lyrics with their feet on the coffin, as if it were a bar-rail.

With the exception of the Blues, which is omitted from this recording, the performance is complete. Tempi are accurate and the performance itself has a bite and zing to it that is rare among ballet recordings. Thanks must be given for that to Walter Hendl conducting the American Recording Society Orchestra. Surfaces are relatively quiet; orchestral tone is good and reproduction is excellent. This is a fine disc right straight down the line and most certainly a 'must' for the library of any ballet music collector. Records are obtainable by writing to the American Recording Society, 100 Sixth Avenue, New York City. They are not obtainable in retail stores. THE END



Peter Basch

Ruthanna Boris and Frederic Franklin in the Ballet Russe de Monte Carlo's 1945 production of Frankie and Johnny.

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balanchine . . .

(*continued from page 39*)

professional in school do not know how talented she may be until she has had a chance to display her gifts, and most young dancers are therefore engaged first for the *corps de ballet*. Many of them, also, are too young to be placed in anything else. If they evidence talent in the *corps,* they will soon be given larger roles. But it is only seldom that a member of the *corps de ballet* becomes a ranking soloist overnight. Ballet companies that are directly associated with their own ballet schools can watch students from day to day and discover soloists among them: these students need not be tried out in the *corps de ballet*. Most of the great Russian dancers became important soloists as soon as they were graduated, some before they were graduated. Tanaquil LeClercq, a ballerina of the New York City Ballet, began as a soloist and leading performer. But it is by no means "once in the *corps de ballet,* always in the *corps de ballet.*" We must remember that André Eglevsky, *premier danseur,* joined the Ballet Russe de Monte Carlo when he was fourteen and was dancing leading roles six months later; that Alexandra Danilova began in the *corps de ballet* of the Maryinsky Theatre, advanced to soloist, and became a ballerina in Diaghilev's great Ballets Russes; that Alicia Markova took soloist roles in Diaghilev's company soon after she joined it at the age of fourteen; that Maria Tallchief joined the Ballet Russe de Monte Carlo as a member of the *corps* to become a soloist and a ballerina.

Is a dancing career incompatible with marriage?

By no means. Very often dancers retire when they marry, perhaps because they go to live with their husbands in places where there is little dancing or because they want to have large families, but many successful dancers continue their careers after marriage and their careers continue to be successful.

Must ballet dancers belong to a union?

There are several unions which a ballet dancer might conceivably join, depending on where the ballet company is performing. If the ballet company performs in a legitimate theatre or opera house, in all probability the dancer would join the American Guild of Musical Artists, because AGMA has agreements with virtually all companies who perform in these theatres.

How much are ballet dancers paid?

The minimum in 1953 was $83 a week for ballet dancers dancing in ballet companies. In 1942 the minimum was $41.50, and it can be seen that the dancer's pay has risen with the times; it will certainly continue to do so. Soloists and leading dancers were naturally paid much more than the minimum, but there is no established rule for their wages; it is a matter decided by the individual companies and the individual dancers. Still, it is obvious that no one ever pursued a dancing career to make a great deal of money. Leading singers and actors receive a great deal more money for their services than leading dancers. It's strange that this should be the case, for when actors and singers aren't regularly employed they can work at outside jobs and keep in practice by private study at night. The unemployed dancer, however, must attend ballet class during the day and work at her art constantly to keep in perfect condition. She seldom has either time or energy left for an outside job. The dancer between engagements is thus apt to be very poor. Even when they are working, I think it is safe to say that all dancers are underpaid or overworked, or both.

How long does a dancer's career last?

This is not an easy question to answer. Usually, nowadays, dancers appear on the stage by their late teens, often when they are sixteen or seventeen. It is even possible for dancers to become very famous before they are twenty. Some years ago, when I brought Irina Baronova, Tatiana Riabouchinska, and Tamara Toumanova to the Ballet Russe de Monte Carlo, they were all under sixteen. They were the "baby Ballerinas" and became famous overnight.

By the time they are thirty, dancers have more or less reached their peak: they have acquired just about all the technique that is possible for them. But after they are thirty they can, of course, develop what they have learned and become greater artists still. The great dancers of the past — Pavlova, Karsavina, Spessivtzeva — we remember not as young girls, but as mature women, beautiful and gracious. Pavlova never retired; she was fifty when she died. Karsavina danced in public for the last time when she was forty-seven. It's up to the individual dancer. They can dance only occasionally when they grow older, and only gradually will audiences detect a change in them. Naturally, it is a happier thing if dancers retire before their audiences compel them to.

Should dancers have children?

Certainly. It does no harm whatever. Many dancers have children. Many dancers are also naturally unwilling to sacrifice a year out of their careers in order to have them. It depends on the individual.

Are sports good for dancers?

Only as an occasional pleasure. Dancers must take good care of their bodies. I would say that it is dangerous to skate, for instance. In skating, the knees bend a different way and the ankles are used differently. Playing football would be particularly hazardous. In fact, any game in which you would have to kick a ball would not be good. If a toe is injured, a dancer may have to give up dancing and all those years of study will be wasted. Tennis is all right, I suppose, for a little pleasure and if not pursued too strenuously. Actually, too much athletic activity destroys the finesse of a dancer's gesture. The truth is, of course, that dancers are so busy working at their art and are usually so tired from their studies that they seldom have the time or energy for sports.

Dancer's Digest of Great Art

seventh of a series

by A. L. Chanin

Four Innovators of the Renaissance

Part I: Donatello and Uccello

Donatello (1836-1466) *is the master sculptor of the early Renaissance. To his great knowledge of anatomy, he added an acute perception of character that made it possible for him to express inner drama through outer form.*

His student, Bertoldo, became the teacher of a sculptor who was destined to surpass Donatello — Michelangelo.

Donatello; David with the Head of Goliath: bronze; about 1435. Original in the National Museum, Florence.

This portrayal of the Biblical hero is the first major example of the nude as a free-standing form since the classic past. While somewhat oversmooth, over-refined and almost languid, it is also imbued with the new realistic approach to the poetry of the human body. This statue was commissioned by Donatello's life-long patron, Piero de Cosimo, for the courtyard of the Medici Palace.

Donatello; Youthful St. John the Baptist: stone; about 1450. Original in the National Museum, Florence.

Supple grace is replaced by tense movement, leanness and vital strength. Body and action are created as a study, rather than as the symbol figure of earlier sculptors.

Paolo Uccello (1397-1475) *friend of Donatello, is known chiefly for the beauty he found in the new science of perspective. But Uccello combines this element of composition and rendering of space with other superb qualities. He arranges reality to impose a rhythmic relationship of contour, form and color pattern, and so poetic and bizarre are these transformations that Uccello not only recalls the strong designs of Giotto — his major inspiration — but also foretells the modern stress on design.*

Uccello; detail: The Battle of San Romano. Original in the National Gallery, London.

In 1432 Florence defeated Siena. Uccello painted three large canvasses of the victory for the palace of Cosimo de Medici. The beguiling composition from which this detail is taken sets up rhythms formed by the pattern and direction of lances, armour, horses and trappings as the river sweeps across the canvas in a horizontal surge. Obviously, Uccello was far more intrigued with a pageant of patterns and rhythms than with the reality of a bloody struggle. His concern for composition rather than reality so amused his contemporaries that the battle paintings were nicknamed "The Tilting Match".

Part II: della Francesca and Signorelli

Piero della Francesca (1416-1492), *author of books in Latin on mathematics and art, ranks high as a painter even in a century of masters. Piero's figures and forms create the impact of keenly observed realism, yet they are also extremely decorative units and breathe a majestic and monumental air. His colors are subtle, highly personal and luminous.*

From 1452 *to* 1466, *Piero painted ten frescos for a church in Arezzo — a few miles from his birthplace. The theme was the medieval legend of the cross on which Christ was crucified and how it grew from Adam's mouth in the Garden of Eden to the time, centuries later, when it was rescued from the pagans by the Emperor Constantine. Still well preserved, these frescos rank in the rare company with those of Giotto, Massaccio and Michelangelo as among the finest ever painted.*

Detail: The Queen of Sheba Adoring the Wood of the True Cross; about 1452-1466; original in the church of St. Francis, Arezzo.

Calm and majestic, simplified and monumental, painted with restraint, the grouping achieves a flowing, rhythmic undulation through the array of graceful robes, gesturing arms and the spacing of the heads. The lines of the drapery are echoed in the lines of the mountains.

After a vision of the Crucifixion, the Queen of Sheba, visits King Solomon to warn him of its doom to his people. She is shown kneeling in prayer as she recognizes the sacred tree in the block of wood before the palace. The right half of the fresco shows Solomon receiving the Queen in his palace.

Luca Signorelli (1441-1524) *was also born near Arezzo, and studied with Piero della Francesca. Signorelli's passion for anatomy and the drama of action, his stern power, virility and complex groupings, foreshadow Michelangelo's frescos.*

1500-1504. Original in the Madonna Cathedral, Orvieto.

Signorelli's four frescos of the Last Judgment in the Orvieto chapel completed the task begun some 50 years before by Fra Angelica.

Vasari, who, as a child of eight had met the aged artist, later wrote of the frescos, "A most singular and fanciful invention. . . . This work was a source of enlightenment to all who came after him. Nor am I surprised that the works of Signorelli were ever praised by Michelangelo or that for the Divine Last Judgment . . . Michelangelo should have courteously availed himself to a certain extent of the inventions of Signorelli, by making use of angels and demons and the division of the heavens, as everybody may see for himself."

The seething, multitude of agonized sinners are intertwined in a dynamic writhing mass of forms, movement and countermovement. The intense action is relieved by the calm archangels who bar the way to Heaven.

(Next month: Botticelli and Leonardo da Vinci).

high up in the rockies . . .

(*continued from page* 41)

For, as the "camp" is now three camps — with all of the activities centering around theatre and dance — so it is, in effect, three producing theatres — a Children's Theatre, an intermediate producing group, and the Professional Group, which also works together in the winter in the New York school. Along with all the theatre activities, dance premieres and demonstrations are given throughout the summer.

In all of these, dancing and music are a part of theatre-training, and theatre-training is a part of daily life. And the reason for this is that, when Portia Mansfield and Charlotte Perry said farewell to vaudeville, they took up education, adding a few degrees and also contributing to some advanced theories on the use of theatre in education. (In the winter, Charlotte Perry also demonstrates these techniques in teacher-training at Hunter College.) When Julie Harris, now a ranking star in the theatre, is queried about her background and training, she invariably points out that, from a very early age, she was a Perry-Mansfield "camper". On the academic side, college credits have been given for work at the camp, first from the University of Wyoming and then from New York University. And, on the theatre side, it is interesting to note the number of young campers, enrolled at a very early age, who come from theatre-families.

These summer performances constitute a dance and theatre festival — and one of the major ones in the United States. As the oldest of its kind in the country, the camp's reputation has spread to a point where its professional group has been allowed to perform plays not available to other off-Broadway theatres. In large part, this is due to Charlotte Perry's reputation as a director. Her use of improvisational acting — in the free style of the commoedias — produces actors, from the tiniest to the professional group, who can improvise a play, invent lines, and dance and sing. And these, too, are worthy of public performances.

The theatre-fare produced under these hard-working but still idyllic conditions, ranges from "Amahl and the Night Visitors" to "The Madwoman of Chaillot", from "Camille" to "Brigadoon". Last summer, Barney Brown, Miss Perry's chief assistant staged Francis Ferguson's "The King and the Duke", a folk-dance play. And Mary Perrine, for the Children's Theatre, staged an elaborate out-of-door production of "The Tempest". This year, one of the bigger productions will be "Carousel".

Still on the frontier, Portia Mansfield and Charlotte Perry have initiated two projects which have attracted country-wide interest. First was the Square Dance Festival, an annual event in early August, which brings square dance teams from all over the United States to compete in a day-long contest. And for the past two summers, they have played host to distinguished community leaders in a Symposium of the Arts, designed to bring year-round activity and art projects into the snowed-in towns of the mountain region.

But times have changed. No longer does the citizenry view the operations from afar — and with field glasses. The accommodations of the little town are strained to the utmost during the square dance festival and the symposium and when one of the theatre or dance productions is on view. But not only outsiders from the great world are in those audiences. There are also plenty of 'Steamboat' men-folk — and their wives. THE END

some summer camps & schools

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June 27 - Aug. 22

Fokine Summer Ballet Camp,
near Farmington, Maine
Director: **Christine Fokine**
July 1 - Aug. 21

Indian Hill Workshop, Stockbridge, Mass.
Dance Director: **Eve Gentry**

Jacob's Pillow Dance Festival, Lee, Mass.
Director: **Ted Shawn**
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Marmein Summer Dance Theatre School,
Manomet, Mass.
Director: **Miriam Marmein**

Mills College, Oakland, Calif.
Director: **Eleanor Lauer**
June 21 - July 30

Moss Lake Camp in the Adirondacks
Ballet Instructor: **Anneliese von Oettingen**

National Music Camp, Interlochen, Michigan
Dance Director: **Frances Wright**

Perry-Mansfield School of the Theatre and Dance, Steamboat Springs, Colo.
Dance Director: **Harriette Ann Gray**
July 3 - Aug. 25

School of Creative Arts,
Martha's Vineyard, Mass.
Director: **Kathleen Hinni**
July 1 - Aug. 26

Summer Dance Workshop, Sedgewick, Maine
Directors: **Evelyn de la Tour & Pola Nirenska**
July 3 - Aug. 29

University of Colorado, Boulder Colo.
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reviews . . .

(*continued from page* 12)

pany's non-traditional dances, might be likened to a "character dancer." His sharp features and decisiveness of gesture were perfect for "Tsuchigumo" and for his wonderfully vital "Shakkyo" or Lion Dance, in which he portrayed a white-maned father lion testing the strength of his red-maned son (Haruyo Azuma) and exuberantly cavorting with him. What a vivid image the two made as they tossed their floor-length manes in wide circles side-by-side!

And to what kind of performer can one liken Tokuho Azuma? A prima ballerina? A primadonna? An ingenue? She is none of these and all of them — a tiny, supremely elegant embodiment of femininity. This quality was brought forth fully in "Dojoji," a legend of unrequited love in which the central character, a dancing girl, progresses through the various stages of a woman's life from girlhood through old age. Although the dance was constantly punctuated by costume and prop changes (some done on stage with the aid of a stage-assistant), it had a sustained feeling of concentration and "centeredness" so that each minute gesture — the turning of the hands, palms-up, palms-down — the sideward nodding of the head — the zigzagging gait — helped build steadily to a satisfying emotional climax.

Before Tokuho Azuma opened on Broadway, many Kabuki enthusiasts were apprehensive, for she was to be seen in an art form traditionally relegated to men. One pictured her as a minor Amazon. But this doubt was soon dispelled by the endless sweetness of her portrayals and her poetic attitude toward her art. We shall, for example, always remember her standing at the end of the first program (there was a change of program midway during the season) holding her parasol, as if it were a bird about to fly, over the head of her partner (Kikunojo Onoe) as he sat quietly on the floor.

How to describe the spare elegance of the settings devised by Kisaku Ito? And how to add even the barest impression of the endlessly opulent costumes designed by Seison Maeda and Kiyokata Kaburagi? One had the impulse to dash backstage and examine the fabrics and colors more closely — so daring were they and yet so subtle.

Of course, now that these charming Kabuki excerpts have been revealed to us, we should like to see a complete Kabuki play. For some of the numbers seemed so drastically cut that one had to imagine their potential impact. But as a beginning — as a way of introducing Westerners to this ancient and complex art form — the programs were conceived and executed in the finest of taste. And for this one must thank the advistory staff, Hirosi Kawazoe, Yuji Ito, and Michael Lombardi.

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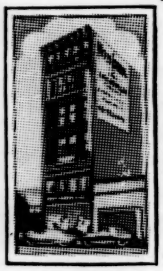

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New York City Ballet
Season ending March 21, 1954
New York City Center

On March 21 the New York City Ballet completed a ten week season. It was a comparatively eventful one, with three premieres and a variety of cast changes.

The premieres were widely divergent. They ranged from Balanchine's grand guignol "Opus 34" (reviewed in the March issue) to his expansive two-act version of "The Nutcracker" and to Jerome Robbins' unpretentious "Quartet." Because the works were so different in content, they became a fascinating test of the basic style of this fine company.

It is a theatre approach in which the emotional identity of the individual is usually placed secondary to his dancing self. It assumes a certain detachment coupled with a disarming candor of stage presence. This does not mean that the dancers lack individuality. But their individuality is marked principally by differences in energy quality.

It was interesting to see this lack of strong emotional overtone at work in the season's major premiere, "The Nutcracker." Despite the complexity of the scenario and of Horace Armistead's scenery and Karinska's costumes, the work had an unhurried simplicity of dancing surface. In contrast, for example, with the Sadler's Wells "Sleeping Beauty," Balanchine's version of "The Nutcracker" was casual and did not dig into the highly symbolic literary content. The story was merely a scaffolding for the dance designs and for Balanchine's own orderly vision of the world of childhood. (See pp. 18-23 for the story of "The Nutcracker").

The work was tri-partite in emphasis. In the opening scene Balanchine depended upon the easy charm of the children (thirty-nine of them, all students at the School of American Ballet) led by two little girls of unusual talent. Alberta Grant, who took the role of Clara in the performances that we saw (Carol Cincibus was her alternate) had the concentration of an adult, while Susan Kaufman, as her brother, Fritz, was all quicksilver and temperament.

Of the two little boys (Rusty Nickel and Eliot Feld) who performed the Nutcracker, we preferred the latter. In his pantomime with Alberta Grant he showed a sincere immersion in their theatrical relationship, while Rusty Nickel tended to be self-conscious.

Needless to say, the adults in the Christmas scene were merely a compliant background for the antics of the children. Even sinister old Herr Drosselmeyer was more symbol than person. He represented a spirit of evil that contrasted with the glowing stability of the Christmas tree. The same kind of contrast was effected in the ensuing Battle and White Forest scenes.

The Battle of the Mice and Toy Soldiers was one of those chaotic demon episodes (like the forest in "Firebird" and the underworld in "Orpheus") that Balanchine does with surprising naiveté. But it really didn't matter, for the focus had already shifted from the people on stage to the expanding universe about them. Upon the scene designer's shoulders was placed the responsibility of effecting the transition from the realistic world, with pantomime as its means of communication, to the fantasy world, with dance as its language.

The dancing began with the Waltz of the Snowflakes — and an exhilarating waltz it was, with its flurry of white tutus — its swift concentric circles and feeling of alertness and alacrity as though the dancers were being whipped into motion by a wind.

Finally all contrast was resolved with the clear, energetic variations in the Kingdom of the Sugar Plum Fairy. The opening Fandango had a stylishness that lodged partially in Yvonne Mounsey's piquant presence in the central pas de deux. She looked very handsome — as she has in general during the season. Her former neck strain seems to have disappeared as she has acquired more lift in the torso. Her partner, Herbert Bliss, has also acquired more balance and substance.

Francisco Moncion's Arabian Dance we found stylistically indefinite. The languid music is really suited to an Ouled Nail. Mr. Moncion tried to integrate its sinuousness with his own robust style, but he looked uncomfortable.

The Chinese dance still did not do away with the cliché of the up-pointed index finger. But it did feature George Li in beautiful split jumps. Where have they been hiding this little virtuoso?

Robert Barnett's hoop dance resembled one of those American Indian warrior feats. As usual, he performed it faultlessly.

The Dance of the Marzipan Shepherdesses assumed a different quality depending upon who led it. When Janet Reed was the principal dancer, the variation seemed mercurial and doll-like. But when Patricia Wilde took over, one became more aware of the sharp symmetricality of the choreography. Either way, it climaxed the first half of the variations. By way of transition there was a children's variation that was simple in content, yet remarkably theatrical.

With the Waltz of the Candy Flowers the entire pulse began to relax and take on a kind of glow. The Dew Drop solo was first entrusted to Tanaquil Le Clercq. As she whirled and plunged in and out of the columns of flowers, she formed an elusive counterpoint to their legato. We should like to have seen Miss Le Clereq again — to confirm our impression that she had found an interesting new visual balance between her arms and legs. But her sudden illness brought Jillana into the role. Jillana was all sparkle, brilliance, and drive. She has a decisiveness that should prove promising in her career as a soloist.

Maria Tallchief and Diana Adams alternated as the Sugar Plum Fairy, and Nicholas Magallanes and Andre Eglevsky alternated as the Cavalier. We saw Tallchief and Magallanes.

The choreography of their pas de deux was

(*continued on page* 66)

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Studio Series

Cutting and Assembling Your Leotard

Part II

by Ethel Mattison

The pattern sections which you drew last month represent one half of the leotard and should be cut from a double thickness of material. For the first cutting you should use a good grade of strong unbleached muslin. The amount of material you need depends upon your measurements. If they are approximately the same as the measurements given on the layout chart last month, you will need 1¼ yards of 36″ muslin. If your measurements are different, you can determine the amount by placing the pattern sections as shown in the following layouts and measuring the length.

Place pattern sections on muslin as shown ir the foregoing layout; cut out pieces following this; mark and snip all notches in a small (V). Uncertainty in assembling leotard will be eliminated by marking the top of the left, and right of each section with its own number, for example: Left Center Front #1; Right Center Front #1, and so on.

Assembling Leotard.

Match notches of center front sections #1 and pin together:

Match notches of side front sections #2 to center front section #1 and pin:

Match notches of side back sections #3 to side front sections #2 and pin:

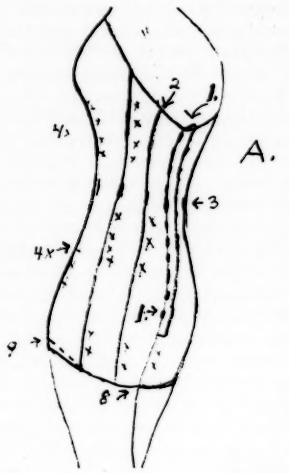
Match notches of back sections #4 to side back sections #3 and pin:

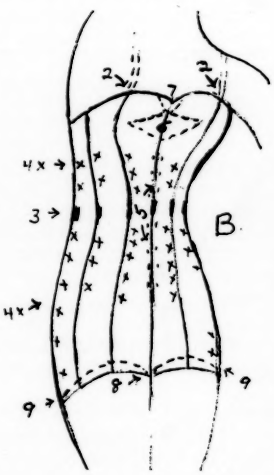
For back opening pin center back sections #4 together from notch down.

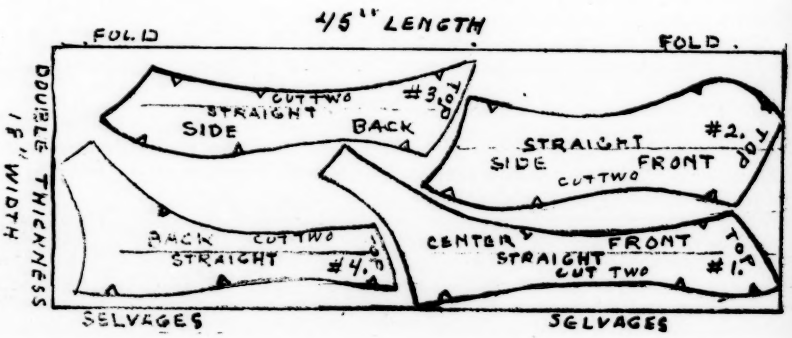
Then place pins one inch apart on all seams, easing and stretching material to fit between notches, and baste by hand with a small running stitch ½″ from cut edge.

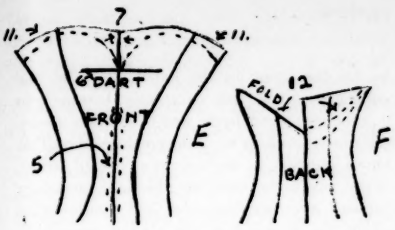
Match center front seam with center back seam, pin and baste crotch seam.

As we mentioned last month, you should put on the articles of underdress that you intend to wear under the finished costume before you fit the leotard. When putting on the pattern for fitting, be sure that the raw seams are on the inside, otherwise the fit for the right side will be reversed to the left when you go to sew it.









After you put the basted leotard on:

1.—Pin center back opening for zipper closing. (Fig. A)

2.—Pin top of side front and side back seam to bra strap (Figs. A and B) (Fullness in front will be taken up by dart.)

3.—Fit and pin all seams in place at the waist line, with side front seams directly under center bust, side seams at sides, and side back seams directly in line with ends of shoulder blades. (Figs. A and B)

4.—Pin alternately any allowance on all seams above and below the waistline: fit bust and buttocks snugly (Figs. A & B).

5.—Draw center front seam in slightly at mid-section for slim waist effect.

6.—To acquire a conformity of bust contour, make a dart by bringing center front seam together into a pleat that tapers outward to either side over bust and terminates into nothing near center side front seam. (Figs. B and E)

7.—Pin together for dart. (Fig. E).

8.—Fit crotch seam close to body — do not allow to droop.

Before removing pins of back closing, mark pinned places with pencil. Remove leotard with care so you won't lose fitting pins.

Turn garment inside out and mark all pin fittings with pencil. If necessary, take entire leotard apart; match sections and notches as before, watching penciled fitting marks; then recut, taper top of center front. #7.

With wrong sides together, join center front sand press seam open.

Following penciled dots you have made for dart #6, pin and sew, then press dart up.

Reassemble leotard as before, sew and prepare for your second fitting. If the result is pleasing to you, fold under or mark with pencil your choice of neck line as shown; (Fig. E, #11) and (Fig. F, #12)

While shaping leg line of leotard, bend and raise leg to be sure buttocks is covered, also making allowance for binding.

Remove leotard, fold raw edges of leotard in half matching pencil shaped neck line, or fold and cut allowing ¼ inch for binding.

Pin leg openings together on penciled markings and cut allowing ¼ inch for binding.

This pattern serves as a basis for making the following costumes: a strapless costume, or top for an evening gown — (both must be properly boned); a bathing suit; the covered-up look, by adding yoke, sleeves, and skirt of desired length, either sewed or attached with snaps; a pajama costume, with one or both legs added of transparent, or opaque material. We're sure you'll use it often.

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reviews . . .

(*continued from page* 63)

by far the finest in the ballet. Its solid and emphatic attack was constantly leavened by a subdued playfulness and a certain casual daintiness. And in her solo portions Miss Tallchief created a marvellously restful effect. With her body carrying the long sustained phrases and her legs and feet embroidering about the central line, she seemed actually to dominate the orchestra — but so subtly! (And it was a difficult orchestra to dominate, for it brought new lift to the well known Tschaikovsky score).

In looking back over "The Nutcracker," one is amazed at the variety of pulse and imagery that can be achieved on purely rhythmic and design terms. But one can also be ungrateful and wonder how much richer the ballet might have been with a measure of emotional overtone. After all, even though they are for children, fairy tales do mirror the inner life of western man.

In a sense, Jerome Robbins' "Quartet" (premiered February 18) was a modestly courageous work. For it represented an attempt to break away from his usual narrative vein and create a pure-dance invention growing directly from the style of the company. The result was transitional, rather than positive.

For music, Mr. Robbins used the Prokofieff String Quartet No. 2, Opus 92. To its three movements he choreographed what seemed like one long dance statement punctuated merely by changes of mood. In style, the dance combined the restrained elegance of classic ballet with interweavings of Near Eastern dance. But Mr. Robbins did not find a basic body-attitude to hold the work together, and so the dancers appeared just as they were — nicely trained ballet dancers cavorting politely in a peasant landscape. And they seemed faintly out of place against the bright primary-colored tree-hillocks-and-sun backdrop (designed by that resourceful genius, Jean Rosenthal).

The three movements were dominated respectively by Patricia Wilde, and Herbert Bliss; Jillana and Jacques d'Amboise; and

• • • • •

re: Diaghilev Exhibition

Dear DANCE Magazine:

The Edinburgh Festival Society has invited Mr. Richard Buckle to organize for the forthcoming Festival, to be held between August 22nd and September 11th, a comprehensive Exhibition to mark the 25th anniversary of Diaghilev's death.

I should be very grateful if anyone owning designs, portraits, caricatures or documents relative to the Diaghilev Ballet, or actual clothes or characteristic furniture of the period 1909 to 1929, and who would consider lending them, would write to me, giving full particulars.

Yours faithfully,
Ian Hunter
Artistic Director,
Edinburgh Festival Society
23 Baker Street, London, W.1.

Yvonne Mounsey and Todd Bolender. The second couple had by far the most carefully intergrated choreographic material. It was a courtship dance (similar to Balanchine's in "Firebird") in which the young man invaded the precincts of the maidens and eventually carried off his chosen one. Both Jillana and Mr. d'Amboise performed with appealing modesty.

Karinska's costumes were rich in texture, simple in design. The quartet was warmly played by Hugo Fiorato, Henry Siegl, Jack Braunstein, and Herman Busch.

After the premieres were out of the way and the season had settled down to a pace, Lew Christensen's "Con Amore" came bounding along with new sets and costumes by Esteban Frances and two enchanting cast changes. The leads were turned over to Janet Reed and Patricia Wilde.

Janet Reed has always been an inventive, uninhibited comedienne. And so her petulant, curl-tossing, errant wife was simply an added laurel. But Miss Wilde was a surprise. She has always been a dynamic classic dancer with no special indication of a dramatic sense. But here, as an Amazon-in-love, she was by turns willful, tender, and just plain funny. And she gave spirited chase to Jacques d'Amboise as a reluctant bandit. Of course, he was worthy prey for this doughty female as he enveloped the stage with his youthful spread-eagle grace.

Christensen added several clever touches (including a grove of portable trees) to the choreography. And Esteban Frances contributed costumes in vibrantly poisonous colors. But we found his moonlit backdrop too heavy.

Harriette Ann Gray and Company
January 23, 1954
Central High School of Needle Trades

The stage is a strangely cruel place. More than a picture frame, more than the covers of a book, it reveals an artist's defects boldly, clearly and perhaps disproportionately. For example, the two new (at least, to this viewer) group works that Harriette Ann Gray included in her program would, if one heard about them or saw them in a studio, seem like fine compositions—thoughtful in theme, sensitively choreographed, and danced with conviction. Yet from seeing them upon the stage, it became immediately apparent that Miss Gray just simply does not dig deeply enough beneath the surface. She is satisfied to narrate, rather than illuminate. She *makes* dramatic things happen, rather than letting them catch fire out of deep feeling and keen viewpoint. And so the result is competent but never really satisfying as dramatic-dance.

The two group works, "Taken with Tongues" (Louis Horst) and "The Albatross" (John Wilson), both dealt with variations on the theme of the individual against the mob. In the former, the action was polarized around a central figure (John Wilson), a sort of fanatic rabble rouser. The deviating individual (Miss Gray) formed counter-tensions to the shared

(*continued on page* 70)

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The Martha Wilcox Dancers of Denver, Colo., an active adult dance group, is directed by Miss Wilcox, head of the Dance Department at the University of Denver (where she has the rather unique situation of having more men than women in her dance classes). Above, two members of the group in "Peter (Beverly Carlson) and the Wolf" (Jerry Rumley).

June Dunbar, busy teacher at Juilliard, Finch College and at the Jose Limon Studio, conducted a master class for the Bradford Junior College (Mass.) dance symposium in Feb. Miss Dunbar appears in concert with the New Dance Group during its spring season, in March and April.

above: ***"Amahl and the Night Visitors"*** *(see cover and notes on p. 13), was recently presented by the Oneonta Congregational Church of Pasadena, Calif. Pasadena teacher, Evelyn Le Mone (above) was choreographer and featured dancer in this production of the much favored Gian Carlo Menotti opera.*

news notes of interest

bottom left: *Floyd Gaffney currently has two careers — dancing and the Navy. He entertains and teaches dance at Norfolk Naval Training Base in Va. where he is stationed and, when on leave, instructs at the Henry St. Playhouse, N. Y. C. Mr. Gaffney, who started his career at the famous Karamu House in Cleveland, has appeared with his own troupe, in musical comedy and on TV.*

bottom right: *An idea being tested in dance studios around the country is that of using music which has been tape recorded for use as class and performance accompaniment. Here, Leona Norman of San Francisco instructs a class while the tape recorder furnishes the music.*

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reviews . . .

(*continued from page 67*)

group rhythm. In "The Albatross" the soloist (again Miss Gray) represented the artist who is not understood by the multitude and so is destroyed by them.

In both works the rhythmic awareness was especially keen, and Miss Gray performed the central roles with pathos and intensity. But one could not find motivations for the plight in which the victims found themselves. And in "Taken with Tongues" one felt that the dance was really a preliminary sketch for a longer, more detailed work.

The remainder of the program indicated that Miss Gray does have a nice choreographic range. It extended from the boy-and-girl romantics of "Dance for Two," to the gesture-vignettes in "Cartoons" and to the strongly rhythmic study of maternal domination in "Grooved."

Priya Gopal and Shivaram
assisted by Nargis Irani and Bhanumathi
January 31
The New School for Social Research

Some of the teeming ritual-legends of South and East India came alive in this delightful program. True, they did not come alive in their full theatrical sense. But the lack of dramatic lighting, opulent costuming, and live musical setting proved in one sense to be an asset. For it enabled one to concentrate carefully on the dancing style of the two principal performers, Priya Gopal and Shivaram.

Both men are beautiful to look at and suited to their calling. In repose, Gopal has the surface softness and roundness of a gentle Buddha. But when he springs into life in the Jagoi technique, he is a performer in the heroic style. We particularly enjoyed the rich textured movement of his opening "Khamba," the broad, emphatic gestures of "Shiva Sanghar," and in contrast, the languor of his Krishna flirting with the Gopis.

In contrast to Priya Gopal, Shivaram is sinewy of body surface, and he has the fleetness and sensitivity of a small bird. Expressions play over his face lightly. His hands dart from one mudra to another. This birdlike quality was particularly charming in his "Mayura Nritya," the portrait of a preening peacock; and in "Patang," an amusing little brother-and-sister pantomime, which he shared with Bhanumathi. In general, Shivaram seems more interested in the small gesture details than in the broad lines of a dance, and so this made some moments of his solo, "Yogi," come sharply alive, while it broke the line of concentration in others.

Two female dancers, Bhanumathi and Nargis Irani, contributed solos and shared in the group dances. Miss Irani's "Folk Dance" was too simple for solo performance. It required the dramatic overtones of a group. Bhanumathi's "Tillana" had the characteristic staccato-quickness of Bharata Natya.

(*continued on page 72*)

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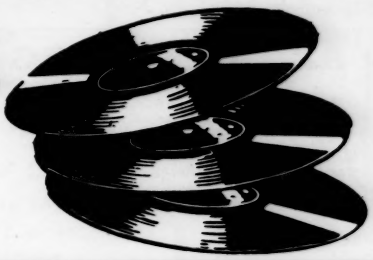

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reviews . . .

(*continued from page 70*)

Judith Berg, Felix Fibich and Company in Israeli and Chassidic Dances
Brooklyn Academy of Music
February 10, 1954

Judith Berg and Felix Fibich are performers of warmth and sincerity. But they have not yet found an integrated dance-expression.

For their subject-matter they draw upon the rich fund of traditional Jewish material that comes from specific ethnic dance forms (like the Debka and the Hora) or from folklore (like their Chassidic sketch, "Studying the Gemorra"). They present this material in a literal, almost pantomimic way, with here and there a spicing of balletic movement and a use of small stylized hand and head gestures.

Rhythmically their dances remain uneventfully close to the symmetrical structure of the music; kinesthetically they lack the freedom-from-source that would render them a dance experience, as well as a lesson in folk history. One felt this particularly in their vignettes of Central European Jewish life like "The Tailor and His Apprentices" and "Matchmaking," both of which resembled animated lithographs rather than true dances.

Sahomi Tachibana & Company
Tsuta Lombard, guest artist
92nd Street, "Y"
February 13, 1954

A concert like Sahomi Tachibana's makes one wonder who is at fault — the manager or the artist. The program could have been a modestly effective distillation of the lyric or odori aspects of Japanese dance-mime. But instead, it vacillated rather self-consciously between Eastern and Western idioms without doing either one full justice.

Sahomi Tachibana herself is a dainty, nicely trained little dancer with a special flair for the "feminine" styles of movement — the subtly undulating body, the fluid neck and head carriage, the drifting hands. She was particularly effective in her brief condensation of "Musuma Dojoji," a legend in which a dancing girl metamorphoses into a demon. And her presentations of folk dances (assisted by her small company and by Yoshiko Hasegawa, who played the samisen) were lightly playful and nicely detailed.

But perhaps because it was felt that Miss Tachibana's use of the Japanese idiom was too miniature for a Western audience, a western-trained singer (Tsuta Lombard) was included. Although her voice was expressive in the accepted operatic tradition, the contrast between her style of singing and the Japanese chanting as heard on the records accompanying the dancing, was jarring — as was the use of the piano hard on the heels of the samisen.

Even more jarring — and condescending — was the closing "Moods From Butterfly" in which Miss Lombard and Miss Tachibana joined in a dance-and-song version of the principal arias from the Puccini opera. Not

Donald McKayle and Company
February 17, 1954
Brooklyn Academy of Music

It sometimes happens that a young artist produces a first work of rare strength and individuality — a meteor, as it were. And then the works to follow do not seem to achieve the same degree of command. At that point the artist usually has to thread back and re-discover consciously what he came upon unconsciously in the original work. He has to learn his craft.

Donald McKayle seems to be at that point. His first group work, "Games," was a major statement — secure in dramatic motivation and touching in its depiction of the exuberant and terrifying world of street urchins. But Mr. McKayle's three new works went astray either dramatically or structurally.

"The Street," a sort of sequal to "Games," waited too long to establish a dramatic focus. Its vignettes of juke box jivers and barflies were joined by a recurring portrait of a derelect (Jonathan Fealy) who was finally killed. Although "Games" also did not establish dramatic overtones until the end, the sequences that preceded were drawn from a well of deep feeling that did not pervade "The Street." Alonzo Levister's literal score and David Amitin's literal set did not help.

Somewhat like Jerome Robbins, Mr. McKayle has what might be called a keen "muscle memory." — the ability to flavor his choreography with many styles. This was particularly evident in "Nocturne," whose energetic ritual of physical fulfillment had colorful overtones of primitive and Eastern dance. But although the work had moments of sweep and contrasted interestingly with the bland, rhythmic score by Moon Dog, it lacked the emotional and dynamic peaks that are signposts in the establishment of form.

The opening dance, a trio called "Prelude

(*continued on page* 74)

Spanish dancer Inesita, who made a successful N.Y. debut at the 92 St. "Y" on March 4 (rev. next month) gives a repeat performance on April 22.

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reviews . . .

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to Action," made strong and original use of the upper body — with the torsos curving and vibrating and the arms thrusting. And Mr. McKayle, in particular, danced richly. But the work seemed sporadic, as though it had been torn from a larger context and deprived of its moorings.

All of the costumes, designed by Mr. McKayle, were highly original and professional. And his company performed with gusto.

Four Choreographers
Henry St. Playhouse
January 31
Reviewed by Norma Stahl

Four young choreographers, Ethel Winter, Tom Ribbink, Robin Gregory, and Bruce King, aided by a pool of young dance students, joined their somewhat unsteady forces in presenting a program of ten compositions.

Ethel Winter contributed two simple studies. "En Dolor," to De Falla's music, was a solo in which there was little exploration of some rather conventionally-conceived, Spanish-y gesture. The second work, "In the Clearing," was a trio with, sad to say, more rather unimaginative movement, this time from a mythical West, tied together in an ABA form. However, Miss Winter does — one noted with relief — really move when she dances.

Moreover, there was at least no pretentiousness about Miss Winter's studies as there was, unfortunately, in two of Tom Ribbink's four offerings. One of these, "Creation," missed a good deal of the satire in Milhaud's score. "Soliloquy" commits a disquieting error in attempting to pretty up simple acts, such as placing an object on a stand, by a simultaneous extension of the leg. One hopes Mr. Ribbink will learn to value gesture more than that. His "Lyric Suite Western," though it is reminiscent of all Western dances one has seen before, is enlivened by Mr. Ribbink's own good dancing. Matt Turney, with her sweetly simple style, does as much for "Woman and the Sun" in a solo danced entirely on the floor.

Robin Gregory's "Ring Around Eros" had some witty dealings with two circular areas—one for a man, one for a woman—and their ultimate merging. Miss Gregory's "Riddle for Three" showed further imagination in the use of props. Seemingly, every theatrical possibility was wrung from a long stick to which the three dancers clung as though their lives depended upon it. There was, besides, some good changing of pace and use of silences. Miss Gregory works her small, energy-packed body for all it is worth, but she needs to cultivate some facial expressions to replace what is now an utter deadpan.

Of Bruce King, who composed two solos in which he performed, it is impossible to say anything more than that, sad to relate, he does not dance. Mr. King's two works were called (with, I'm afraid, inadvertent irony) "A Door Stands Open" and "Run, Run, Run."

Hollywood Commentary . .

by TED HOOK

MOTION PICTURES IN PRODUCTION

The biggest news this month is the signing of **Sheree North** to a long-term contract with 20th Century Fox. The break came because of Marilyn Monroe's refusal to report for "Pink Tights", so the studio tested Sheree and she inherits the role in addition to her new "star" status. Over at M.G.M., an extensive testing session is being conducted to find the right personality to play opposite **Leslie Caron** in "The Glass Slipper". **Roy Fitzell** is high on the list of those being considered. **Tommy Rall, Igor Youskevitch, Marc Platt** and **Michael Maule** are also testing, **Roland Petit** will probably choreograph. Speaking of Leslie Caron, everyone in the dance world is thrilled over her Academy Award nomination for "Lili" and we all wish her success. Metro also announces that **Vera-Ellen** has been signed to a new long- term contract in addition to the starring roles in two upcoming productions: "Athena" and "The Cole Porter Cavalcade". "Brigadoon" winds shooting with **Isobel Mirrow, Sallie Whalen, Bob Petrovitch** and **George Chakiris** appearing in finale scenes with **Gene Kelly** and **Cyd Charisse.** Choreographer **Jack Donahue** staged the two final numbers for **Judy Garland's** "A Star Is Born" at Warner Brothers when **Dick Barstow,** the original choreographer, was called East for his annual staging of the Ringling Bros. Circus . . . **Bobby Sailes,** 11 year old TV dancer, was signed to dance with Judy Garland in the "Love That Long Face" number. **Rosita Segovia,** Spanish actress and dancer is being considered for the top role in Hugo Fregonese's "The Black Sword".

DANCE THEATRE

Ballet Theatre arrived with one of its most distinguished programs in years. The opening night audience cheered **Eugene Loring's** "Capital Of The World" and it was a personal triumph for young **Roy Fitzell.** "The Combat" with choreography by **William Dollar,** was received with mixed opinions. "The Combat" is based upon an episode from Torquato Tasso's epic poem "Jerusalem Delivered". It tells the story of Clorinda **(Melissa Hayden),** the Amazonian pagan and Tancred **(John Kriza)** the Christian warrior, who meet and fall in love during the Crusades. eventually, each masked by a helmet, they meet in mortal combat, not recognizing each other until he has slain his beloved . . . **Jose Limon** appeared in concert at the Wilshire Ebell with **Pauline Koner** as his guest artist. Once again Los Angeles' illustrious impresario **Mary Bran** has been responsible for bringing us a fine concert.

Civic Light Opera producer Edwin Lester has definitely signed **Mary Martin** to do a musical version of "Peter Pan" with choreography by **Jerome Robbins,** Mr. Lester has also announced that the third in this season's series will be the recent B'way production of "Porgy and Bess". Ann Anderson's "Come-On-And-Play" continues to pack the 400-seat Ivar Theatre with **Mark Anders, Sue England, Don McKay** and **Asta Harout** in the spotlight of this smart revue . . . Producer Ben F. Kamsler plans a 1900-seat tent theatre to be called "The Town and Country Village Theatre" with a permanent staff of 70 including choreographer, musical director, etc. A 20 week program of musicals and operettas will play continuously from May to October, with a change of program every two weeks. Sounds like another step toward making Los Angeles a "Theatre Town". Impresario James Doolittle will again bring the N. Y. C. Ballet to the Greek Theatre in Griffith Park. This season, however, the company plans a six-week engagement with 21 ballets scheduled. The new production of "The Nutcracker" with 35 local child dancers; "Fanfare" and "Age of Anxiety", both by **Jerome Robbins;** "Metamorphoses" by **George Balanchine** and "Picnic at Tintagel" by **Frederick Ashton** are among the ballets which have not previously been presented here.

Television & Clubs

Harold Belfer has been signed to choreograph the "Connie Moore Show" with **Rocky** and **Nelia Mari. Robert LeHouse** and **Louis Brown . . . Sonja Henie** is spending $40,000 on her act at the Sahara Hotel in Las Vegas; **Billy Daniels** will choreograph . . . **Robert Sydney** choreographed the **Ethel Merman** Show "Anything Goes", which caught the full flavor of the "Roaring Twenties".

TED BITS

The acrodance team, **Chiquita** and **Johnson,** (currently appearing at the "Moulin Rouge", Hollywood) have caused a turmoil among bidding producers and directors who want their services immediately. Paul Gregory and Charles Laughton are trying to get **Mary Martin** for a new Broadway musical, tentatively titled, "Liza", with a Quaker background.

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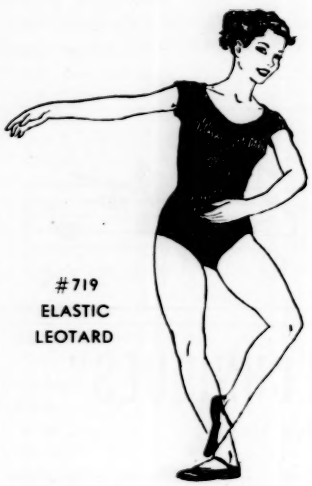

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(*continued from page 4*)

Barbara Atkins, almost completely recovered from her accident in Lausanne last summer, is engaged to handsome young attorney Neal Breskin. Barbara is taking classes and will probably be dancing with Ballet Theatre again in April... **Ione Johnson Cope** is director of the new Dance Workshop of Springfield, Ill.

Spirited Polish dancing was featured in "Village Wedding," choreographed by **Felix Sadoski** for a Polish gala in the Opera House on Feb. 14. **Janina Frostowna** danced the lead opposite Mr. Sadoski and an excellent group brought the house down in the several ensemble dances. Miss Frostowna attempted a couple of classic dances to Chopin music, but is not technically equipped for the classic dance .

The **Agnes De Mille Dance Theatre** was enjoyable on its opening evening, Feb. 19. However, as the engagement wore on, the repertoire proved too limited and repetitious to warrant repeat performances.

Miss De Mille was in town to brush up the numbers, and the dancers appeared amazingly fresh for a group just in from weeks of one-night stands. **James Mitchell** and **Gemze de Lappe**, though overworked, covered themselves with glory. **Danny Daniels** and **Virginia Bosler** were not with the troupe and the above named pair plus **Lidija Franklin** and **James Jamieson** danced all the leads.

Ana Maria's Spanish Ballet has slipped a notch since its appearance here last year. The company needs more tasteful direction. The newly featured **Vargas Bros.** (four in number) were dull in the regular repertoire, but much more attractive when they presented one of their own music-hall turns.

A more impressive Spanish showing was that of **Federico Rey and Pilar Gomez** in the Palmer House's Empire Room. Their dances were wisely chosen to suit the spectacular demands of the night club. Mr. Rey is also known as Freddy Wittop, designer of very imaginative costumes for many shows including the Hilton Hotel's ice shows.

Tragedy touched the Empire Eight, the Palmer House's four-couple ensemble. Between numbers on the night of Feb. 15 dancer **Greg O'Brien** died of a heart attack. His home was in New York. **John Kelly** is replacing.

Elisa Stigler choreographed the dances for the Chicago Musical College's production of Kurt Weill's "Down in the Valley," presented on March 5 and 6.

The **Edna McRae Dancers** shared a program with the Peoria Symphony Orchestra on March 7. The 22 dancers appeared in Debussy's "Au Printemps," Rimsky-Korsakov's "Capriccio Espagnol" and the "Sweetheart Waltz." Leading dancers were **Dianne Consoer**, Barbara **Stein**, **Patricia Klekovic** and **Roy Harsh**.

Sybil Shearer will dance a solo concert in the U. of Chicago's Mandel Hall on April 6. In the same spot, sponsored by the University's Acro-Theatre, the **Bockman Ballet** will present a program on April 10 and 11.

The **Ballet Guild** of Chicago is presenting a Young Artists Concert on May 9. Artist pupils from 15 leading dance schools will participate. ***Ann Barzel***

From SAN FRANCISCO . . .

The combined performance of the California Youth Symphony and the **Ziceva Ballet School** proved to be one of the most polished and brilliant concerts we have seen from a local group in many months. The corps de ballet of 14 excelled in their performances of "Jewel Ballet" choreographed by **Olga Ziceva** and **Ursala Martens** and in "Chopiniana." Special note should be made of the sensitive performance of **Clyde Queen**.

Menlo Park was the scene of a benefit performance by the Folk Dance Federation of California for the National Infantile Paralysis Foundation. Over 30 groups were represented, including nearly 400 folk and square dancers.

John Patterson, acting president of the San Francisco Dance League, hosted the first League presentations in many months, **Changs' International Folk Dancers**, guests of the evening ,did a rousing Polish Krakowiak, rarely seen here in authentic style. Members of the Dance League presented their own compositions, for the most part accompanied by LeRoy Miller at the piano. Highlights were **Richard Ford** and his intense "Golden Cockerel" choreographed to Bartok; **Judy Job** and her interpretations of the "Hornpipe," a Shaker dance, and "I Wonder as I Wander," **Madelynne Greene** and **Bart Rolfe** brought Mexican flavor to the evening; **Janet Sassoon** and **Richard Burgess** did a polished variation from "Raymonda." Questions and discussion after each number were conducted by **Gloria Unti**. A very interesting workshop evening . . . 30 members of Madelynee Green's Festival Workshop recently appeared in a colorful concert of international dances.

Jose Greco, **The Ballet Theatre**, **Jose Limon**, and **The Annual West Coast Dance Symposium** are scheduled for this month. ***Sue Burnett***

LONDON COMMENTARY . . .

America's great dancer **Martha Graham** appeared with her company for the first time in London on March 1st, at the Saville Theatre, opening a 3-week season. She came, at this late date, as a pioneer to a city where Modern Dance is virtually unknown and she came almost unheralded and unsung. It is difficult to convey to Americans how completely disinterested London can be in forms of dance other than classical ballet, and during the first week of the Graham season there was much of the usual reaction of bored indifference; "pretentious," "earnest," "deadly serious," said some of the papers. Audiences were puzzled and confused. But from the very first programme it was apparent that for those who came with an open heart and a receptive mind the season was going to be a great and revealing experience. Of the opening programme, "Errand into the Maze" was most deeply impressive, "Diversion of Angels" most delightful and "Night Journey" most challenging. In the second programme "Canticle for Innocent Comedians" won over many of the scoffers and Appalachian Spring showed audiences that Miss Graham was not so deadly serious after all. Reactions were intensely strong, good friends argued fiercely in the theatre every night and crowds of dancers and teachers flocked back to Miss Graham's dressing room to tell her she had widened their experience and given them material to think and work over in the future. For this writer the experience was the most rewarding and enriching of the season. The clean strong movement, the simple yet perfect settings and costumes and the exciting use of music came as a strong, invigorating and cleansing gust of Appalachian mountain air after some of the slick and shoddy entertainments to which the art of dancing has recently been prostituted in Europe. These are first impressions. A full report of Miss Graham's season must be held over for the next report from London. In the meantime we are grateful to the B. de Rothschild Foundation which presented the company and to the dancers led by **Pearl Lang**, **Yuriko**, **Helen McGehee**, **Robert Cohan**, **Stuart Hodes** and **Bertram Ross**.

No greater contrast to Martha Graham can be imagined than the new **Sadler's Wells** production of "Coppelia" — expensively costumed, elaborately staged and delighting unashamedly in all the conventions (save travestie) of late-nineteenth-century ballet. It is a triumphant success with audiences and is undoubtedly a great improvement on the previous Wells version, the toyshop act now being beautifully managed. But the character dances lack weight (because all the boys are so young and slight) and the last act tries to rival the Danish "Napoli" by introducing floral carts and showers of paper flowers and only succeeds in approximating an expensive musical. It has long been a joke that every Wells ballet is cast in triplicate; "Coppelia" has five Swanildas lined up for a start. To date we liked best the combination of **Avril Navarre**, **Alexander Grant** and **Leslie Edwards** (as Dr. Coppelius).

International Ballet, which was founded by **Mona Inglesby** in 1940, has had to suspend its activities for the want of a

subsidy. The company concentrated on producing full-length versions of classical ballets, revived by **Nicholas Sergueff.** They gave regular London seasons in their early years but recently spent most of their time touring in the provinces and dancing at suburban cinemas. Their recent visits to Switzerland, Italy and Spain were reported to have been exceedingly successful.

A short while after the announcement was made of International Ballet's decision to close down, another new ballet company was announced. This has a tentative title of Ballet Comique and will be directed by **George Kirsta.** Dancers mentioned are **Sonia Arova, Domini Callaghan, Michel de Lutry** and **Erik Bruhn** and **Stanley Williams** from the Royal Danish Ballet.

John Cranko's new ballet "The Lady and the Fool" has been enthusiastically received in Oxford and the other cities where it has been shown during the Sadler's Wells Theatre Ballet's tour. It comes to London March 31st for three performances before the company leaves April 8 for a 12-week tour of South Africa, returning to London early August. There are six South African dancers in the company, three of them principal dancers — **Maryon Lane, Patricia Miller** and **David Poole.** Before leaving for South Africa David Poole will have completed the choreography for the Sadler's Wells Opera's new production of Bizet's "The Pearl Fishers."

Antonio brought his big new company to London Feb. 24, jam-packed the vast Stoll Theatre and received a tumultuous welcome, dancing his final flamenco numbers on a flower-strewn stage. And yet his greatest admirers regretted the intrusion of a rather flashy and unimportant ensemble which detracted so much from the superb dancing of Antonio himself. His zapateado and flamenco are still miraculous but appreciation is jaded by the surfeit of poorer numbers which precede them. ***Mary Clarke***

DIRECT FROM PARIS . . .

Martha Graham, now in England, will appear in Paris late this spring after a tour of Belgium, Holland, Scandinavia, Greece and Israel.

Antonio and his company are having a very successful season. He was the guest of honor at a luncheon of the Institute Choreographique and is scheduled to appear at the Opera at a later date in Ravel's "Bolero".

Also at the Opera, **Harald Landor** will stage Paul Dukas' "The Sorcerer's Apprentice" with sets and costumes by Bernard Dayde (who did the sets for "La Sylphide" for the de Cuevas Ballet). There is a clause in the will of Dukas which forbids the use of his music for ballet, but the management of the Opera is making arrangements with the heirs and publisher. Landor has already created the work in Denmark.

The same choreographer is preparing "Napoli" with new sets by Wakhevitch for **Dolin's Festival Ballet.** Dolin will also bring "Esmeralda" to the U.S. It is being reconstructed by ballet master **Nicolas Beriosov,** with sets and costumes by Benois.

Lycette Darsonval is in the Soviet zone of Germany touring a program called "Three Centuries of French Ballet" . . . **Susanna and Jose,** new Spanish dance team, make their debut at the Theatre des Champs Elysees . . . **Phillippe Cyhamburu,** founder of "Ballets et Choeurs Basques Etorki", has opened a Basque dance club in Montparnasse in preparation for a May theatre debut . . . **Richard Blareau** conducts for a new series on Radio Francaise, devoted to ballet music . . . **John Taras** has choreographed the ballet and divertissement for Kurt Weill's "Threepenny Opera" which opens in Paris after a Monte Carlo debut.

David Lichine, at the Theatre des Champs Elysees, presented his Ballet de la Ville des Anges, with the "youngest ballet dancers in the world", to an unreceptive press. The season was withdrawn after a poorly attended second night.

Yvette Chauvire is dancing at La Scala, Milan, after a Monte Carlo season with Dolin's Festival Ballet . . . **Boris Kniaseff** will present **Maurice Thiriet's** latest work, "Psyche" at Lausanne's new Theatre House this fall . . . **Dolores Moreno,** teacher of Toumanova and Miskovitch, has returned to Paris .

A "Dance-Gala" at the Opera of Marseille included "Les Folles Mazarguaises", new ballet choreographed by **George Stone. Joseph Lazzini** of the San Carlo Opera, and **Albert Clauzier and F. Milliard,** leading dancers of the Marseille Opera were in the cast . . . The Negro Ballets of **Keita Fodeba** will give a new program at the Theatre des Champs Elysees in March. ***Jean Silvant***

News From Milan . . .

Heretofore dancers engaged by the Scala Opera House have been forbidden outside work except in shows organized by the Scala Theatre, nor could they study even during their vacations with other than Scala teachers. The result being that, until now, Scala's leading dancers have been unable to accept invitations for guest appearances in foreign theatres, or perfect their style with teachers of world renown. Also the slow promotion system has driven out some good dancers who have found better outlets for their talent elsewhere.

It now seems that these rules, if not abolished, will be modified at least. Last fall, **Luciana Novaro** organized a small group of Scala dancers who gave recitals in various towns throughout Italy. In her group were **Vera Colombo, Mario Pistoni, Walter Venditti, and Giuliana Barabaschi.** This group, who will interrupt their concerts to perform during the Scala season, has been received with enthusiasm in the provinces — a proof of the increasing interest in ballet evidenced when foreign companies have visited and travelled here.

Director General of Scala, **Ghiringhelli** has also considered the promotion problem and this year **Olga Amati, Luciano Novaro, Ugo dell'Ara,** and **Giulio Perugini** have been made "etoiles;" **Gilda Maiocchi, Vera Colombo,** and **Mario Pistoni** promoted to primi ballerini, and **Giuliana Barabaschi** and **Walter Venditti** to soloists. ***Luigi Carlo***

LATIN AMERICAN REPORT . . .

ARGENTINE: The Buenos Aires season promises to be more exciting than ever. Among those who will probably dance here in 1954 are the Grand Ballet of the Marquis de Cuevas, Roland Petit, Katherine Rosario, Mariemma and Antonio.

In January the Colon toured to Mendoza where they dance at the Amphitheatre for a fortnight, alternating with Nina Verchinina's University of Cuyo Ballet. The most interesting event of the month was the dancing of Irina Borovsky and Wassil Tupine (of the Colon) as guest artists at Ciudad Eva Peron in "Swan Lake". Unfortunately the corps de ballet of this city has diminished greatly in quality and is at present mediocre. ***Fernando Emery***

BRAZIL: The Sao Paulo "Fourth Centennary Ballet" is working hard under Aurel Miloss, preparing 16 ballets, 4 of which have scores by Brazilian composers (Villa Lobos, Mignone, Camargo Guarneri). Among the designers of scenery and costumes are Burle Marx, Candido Portinari, H. dos Prazeres, Di Cavalcanti, Santa Rosa, E. Anahory, and N. Mourao. The principal dancers, in a company of 40, are Edith Pudelko, Lia dell'Ara, Ady Ador, Lia Marques, Raul Severo. ***W. R.***

CUBA: On Feb. 17, the third performance of Ballet Alicia Alonso's "Swan Lake" (complete) took place, again to a capacity audience.

BOOK NEWS: The ever increasing ballet activity in South America is also being felt in the publishing field. In Brazil, translations of two works have appeared lately: Cyril Beaumont's "Complete Book of Ballets" (Editora O Globo) and George Amberg's "Ballet in America".

In Chile, Elbio Cosentino, Argentine ballet teacher who has been working in Santiago and Vina del Mar for some years has published "Escuela Clasica del Ballet", the first book on technique to be written by a Latin American.

Argentina will shortly see the birth of a ballet magazine called DANZA. This will be the third ballet publication at present appearing in S.A. ***H. E. E. "Ballet"***

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